

FEB 25 1925

"The Man Without a Conscience"

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THE MAN WITHOUT A CONSCIENCE

Photoplay in 7 reels

✓ Story by Max Kretzer ✓

Directed by James Flood

Author of the Photoplay (under section 62)
Warner Bros. Pictures, Inc. of U.S.

THE MAN WITHOUT A CONSCIENCE

by Max Kretzer

FEB 25 1925

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Adapted to
Written for the screen by
HOPE LORING AND LOUIS DURYEA LIGHTON
Directed by JAMES FLOOD

SUBTITLE 2

THROUGH THE VALLEY OF THE YEARS COMES
A PROCESSION OF THOSE CONQUERORS WHO
HAVE TRAMPLED UPON CONSCIENCE AS HORSE'S
HOOFES UPON THE BODIES OF THE DEAD.

1

FADE IN ON

Picture, or painting, which is entitled "The Conquerors" run a few feet and picture becomes animated, and the figures start to move. Procession starts and comes to camera - in the procession figures represent Washington, Hannibal, Napoleon, Grant, Robert E. Lee, The Vikings, Caesar - and other famous conquerors of history, and a few of the rank and file of their respective armies. Scattered about on the ground, are a few overturned chariots, broken spears, dismantled cannon, broken drums, knapsacks and other accoutrements which might have been dropped by a routed army, or armies. Figures of the vanquished of all periods are lying about (most of these will be represented by dummies). Periods are confused as to the marches and the conquered. They file past close to the camera until we come to the figure of Alexander the Great, who is in a chariot CUT INTO A MOVING

2

CLOSEUP OF A EXAMDER

Driving his chariot, imperious in mein etc., a very proud figure as his chariot humps along over the uneven ground

INSERT

A page of a book - extract only -
"to win a battle one must rise over the
bodies of the dead and ignore the hand
outstretched for help."

BACK TO SCENE to Alexander riding along. his glance goes down, he sees something.

3

GROUND SHOT - ONE OF THE FALLEN FOES -

His rises on his elbow and stretches forth his hand in supplicating manner, which changes to a gesture of terror as the hoofs and legs of three horses abreast appear in the picture. As they are about to pass over him, we CUT TO

4

A EXANDER IN CHARIOT -

His casual glance changes to a sneer as chariot bumps over something, and he resumes his looking around. He is truly the monarch of all he serveys.

5

LONG SHOT OF THE GROUND -

Showing only the feet of horses, the wheels and running gear of the chariots, gun-carriages, the tramping feet of the marching victors over ground which is strowed with the dead and the dying. RUN IN a transparency of the driving wheels of a locomotive, which mingles with the wheels of chariots, etc., hold a few feet and CUT TO

6

ONG SHOT OF PROCESSION -

Winding its way through the valley. Slowly the pageant fades out (not the picture of the Valley, itself, just the procession) and in its stead appear two long steel ribbons (railroad tracks) and on them, coming to the camera, is a long passenger train, which comes directly into the camera. When front of the engine fills the screen

LAP DISSOLVE TO

7

INT. THIRD CLASS DAY COACH - LONG SHOT -

Train is filled with people typical of third-class travel. Frowsy looking women and children - children in the aisles - crying babies - some of the groups having lunch from baskets. Centralized in shot are Mason and Ann. He's asleep and Ann watches over him - she fans him gently with a folded newspaper. Warren occupies the seat directly in front of Ann and Mason. In his lap is a sketch pad, and on the seat beside him, a cheap portfolio with a little pile of sketches on top of it. A child hangs over the arm of a seat watching him.

8

INT. DAY COACH - AT MASON'S SEAT -

Mason asleep - on his lap a book open, on top of which is the picture "The Conquerors". Ann fans him gently with the paper.

SUBTITLE

AMOS MASON - - - - WILLARD LOUIS

9

INT. DAY COACH - CLOSEUP MASON -

Mason is asleep, and goes through the motions of his dream - pomp - pride.

SUBTITLE

ANN SHERMAN - - - - JUNE MARLOWE

10

INT. DAY COACH - CLOSEUP - ANN -

She fans Mason gently, watching him with adoring eyes. Then her eyes travel down toward his knees

11

INSERT

Closeup of open book with picture on top of it. Mason's hand on edge of book. Book and pictures sliding slowly down his knee.

12
12

INT. DAY COACH - MASON'S SEAT -

Ann gently takes the book and picture from Mason's lap, puts the picture inside the book, closing it, and puts the book in her own lap. She resumes her fanning, while Mason sleeps on. As he dreams he draws himself up in a pompous manner, his lips lifting in a slight smile. Ann looks around the train, and her eyes stop as they encounter (out of scene) Warren's eyes.

13

INT. DAY COACH - MASON'S SEAT

13

INT. DAY COACH - WARREN'S SEAT - CLOSEUP - (FROM ANN'S ANGLE) UP.

Warren is looking back over the seat towards camera, just the top of his head and his eyes showing. He looks away, and down towards his lap, then back towards camera again. He reaches for the book, runs through the book quickly, finds the picture, satisfies himself that it is all right and places the book down beside him on the side away from Ann. He doesn't think how far he's moved the book, in fact his manner is as if he's repeated her action. He stretches and yawns and looks out.

14

INT. DAY COACH - CLOSEUP ANN -

Embarrassed by Warren's eyes, she looks away to avoid them, then glances back at Mason again, then gives a little start as she hears a noise, and looks toward the aisle. Very anxious to please him, Ann says, "I don't know, dear," and in a fluttering sort of a way starts to hunt for her time table. She picks up her time table and starts to hunt through it nervously. He snatches the time table out of her hand, brusquely and starts to look through it himself. Ann watches him proudly and adoringly.

15

INT. DAY COACH - (FROM ANN'S ANGLE)

A group of youngsters are playing horse in the aisle making a lot of noise. One of them falls down and starts screaming.

19

INT. DAY COACH - WARREN, CLOSE SCREEN -

16

INT. DAY COACH - MASON'S SEAT

Ann gives a quick glance at Mason. He moves slightly in his seat, she turns back towards the youngsters quickly, leans forward a little, puts her finger to her lips, and hushes them with a little smile - she gestures them to go up and play at the other end of the car.

17

INT. DAY COACH - (FROM ANN'S ANGLE)

The youngsters have heard Ann's caution. A mother reaches out and grabs a squalling youngster and jerks him into her lap. As she claps her hand over his mouth, she gives Ann a smiling nod of understanding. The other youngsters have gone on up the aisle to background of scene. As Ann looks down at the sketch CUT IN

18

INT. DAY COACH - MASON'S SEAT

INSERT

Ann smiles and nods her thanks. Looks back at Mason to see that he is all right. Mason moves and then wakes up, stretching and twisting. Then suddenly he misses his book, looks down at the floor and around as he says "Where's my book?" Just as Ann starts to say "Here it is dear," he catches sight of the book in her hands and grabs it from her. He runs through the book quickly, finds the picture, satisfies himself that it is all right and places the book down beside him on the side away from Ann. He doesn't thank her for keeping the book for him, in fact his manner is as if he resented her having had it. Mason stretches and yawns and looks out the window, then turns back to Ann and says

TITLE MORE INTERESTED "HOW LONG BEFORE WE GET TO NEW YORK?"

BACK TO SCENE Very anxious to please him, Ann says, "I don't know, dear," and in a fluttering sort of a way starts to hunt for her time table. She picks up her time table and starts to hunt through it nervously. He snatches the time table out of her hand, brusquely and starts to look through it himself. Ann watches him proudly and adoringly.

He misses them, looks back towards the other seat, realizes the kid has taken them there, gets up and starts back to Mason's seat.

19

INT. DAY COACH - MED. CLOSE SCENE -

INT. DAY

Warren seated in f.g. Ann and Mason are seen in seat behind him. A kid hangs over Warren's seat watching him. Warren adds a lot of strokes to the picture he has been drawing of Ann. He looks at it a moment then throws it down on the pile of sketches beside him. He reaches in his pocket for his knife, starts to sharpen his pencil, leaning over that the shavings may drop in the cuspidor. As he does this, the kid who has been watching him, grabs up the bundle of sketches, and runs back to drop them in Ann's lap.

20

INT. DAY COACH AT MASON'S SEAT -

The kiddie who brought the sketches to Ann points down to the sketch on the top of the pile and then points to Ann as he says "See, it's your picture, the man drew it." Ann is a little confused and flustered as she looks down at the sketch. During this action Mason is paying no attention to it because he is busily looking through the time table. As Ann looks down at the sketch CUT IN

24

INT. DAY COACH - MASON'S SEAT

21

INSERT

Warren looks down at Ann and Mason, a little embarrassed at a pencil sketch of Ann having the sketches.

22

INT. DAY COACH - MASON'S SEAT

Continuation of scene 20. Ann looks at the sketch, confused, but a little pleased. The kid chatters with her about it. Ann gives a nervous glance toward Mason, and he turns towards her and sees the sketch for the first time. He picks up the sketch of Ann, gives it just a glance, because his eyes have already caught sight of the next drawing on the pile. He picks this drawing up, he is much more interested in it, and studies it closely. The pictures he puts the picture he holds with the back of his other hand as he says to Warren, "Did you do this?" Warren nods in a little embarrassment. Mason looks over the back of the seat in front of him, indicates for Warren to sit down.

22

INT. DAY COACH - WARREN'S SEAT

Warren straightens up from sharpening his pencil and looks around for his sketches. He misses them, looks back towards the other seat, realizes the kid has taken them there, gets up and starts back to Mason's seat.

24

of her and sits down facing Mason. Mason leans forward and talks with Warren about the picture. Warren starts to explain the drawing, outlining it with his pencil as he talks.

243 27

INT. DAY COACH - REVERSE MED. SHOT

Back of Mason's seat is in f.g. The kid standing beside Ann, watching them as Ann and Mason look at the picture of the building. Warren comes into scene from his own seat, and stops beside the kid. He starts to question the kid about the drawings and then sees them in Ann's lap.

26

INT. DAY COACH - CLOSEUP MASON AND WARREN

Warren explains his drawing, saying "This is a design, a hundred feet wide, the columns of marble, etc. Mason interrupts abruptly, as he picks up the drawing and hands it to Warren, and says:

TITLE

"KEEP THIS, SOMEDAY I WILL HIRE YOU TO BUILD IT FOR ME."

23

Title

continued.

Book: Warren doesn't quite know what to believe. He's not at all impressed by Mason's grand manner, and the thing strikes him as a bit odd. As he says, "I've propositioned". Mason is very pompous as he says, "That'll make no difference, I've said you'll build it, and you will".

JAMES WARREN - ARCHITECTROBERT AGNEW.

24

INT. DAY COACH - MASON'S SEAT

24

25

Warren looks down at Ann and Mason, a little embarrassed at the situation of their having the sketches.

She looks at Mason adoringly, very much impressed by what he says, and very proud of him.

25

INT. DAY COACH - MASON'S SEAT

26

27

Warren stands beside the seat, a little embarrassed, Ann looks down at her own picture, while Mason is busily studying the picture of the building. Ann is conscious of Warren first, glances up at him a little embarrassed, and then looks towards Mason as much as to say, "What should I do?" Mason looks up at Warren, and then getting the association of Warren with the pictures he puts the picture he holds with the back of his other hand as he says to Warren, "Did you do this?" Warren nods in a little embarrassment, Mason kicks over the back of the seat in front of him, indicates for Warren to sit down.

TITLE

TITLE

"I'M GOING TO BUY IT."

26

INT DAY COACH - THE TWO SEATS FACING EACH OTHER

27

28

INSERT

With a murmured apology to Ann, Warren steps in front of her and sits down facing Mason. Mason leans forward and talks with Warren about the picture. Warren starts to explain the drawing, outlining it with his pencil as he talks.

Mason finishes his title. Ann looks at him proudly and moves a little. Pencil sketch of a beautiful home. Warren's pencil tracing the outline of some part of the building.

29

INT. DAY COACH - CLOSEUP MASON AND WARREN

TITLE

Warren explains his drawing, saying "It's Greek in design, a hundred feet wide, the columns of marble," etc. Mason interrupts abruptly, as he folds up the drawing and hands it to Warren, and says:

TITLE

"KEEP THIS, SOMEDAY I WILL HIRE YOU TO BUILD IT FOR ME."

28

continued. Mason finishes his title impressively, and

Back: Warren doesn't quite know what to believe. He's not at all impressed by Mason's grand manner, and the thing strikes him as humorous. He smiles faintly as he says, "You know this is going to be a pretty expensive proposition". Mason is very pompous as he says, "That'll make no difference. I've said you'll build it, and you will".

29

INT. DAY COACH - CLOSEUP ANN

INT DAY COACH - CLOSEUP ANN

She looks at Mason adoringly, very much impressed by what he says, and very proud of him.

30

INT. DAY COACH - CLOSEUP ANN

INT DAY COACH - CLOSE SHOT MASON AND WARREN

Warren's smile deepens a little as he studies Mason and asks:

TITLE

"MAY I ASK JUST WHAT YOU'RE GOING TO DO IN NEW YORK?"

BACK: Mason does not get the irony in Warren's title, and answers promptly:

TITLE

"I'M GOING TO BUY IT."

31

INT. DAY COACH - CLOSEUP WARREN

A flash of Warren as he gets this title and its significance. He looks from Ann to Mason and back to Ann again.

32

INT. DAY COACH - THE TWO SEATS

Mason finishes his title, Ann looks at him proudly and moves a little closer to him, then looks toward Warren as if to say, "Isn't he wonderful?" Warren doesn't know what to think. Doesn't know whether Mason is kidding him, or whether he is just crazy. But Mason's crude and abrupt sincerity has impressed him in spite of himself. Mason likes being the center of the stage. He leans forward a little, and taps Warren on the knee, as he says wisely:

TITLE

"IN NEW YORK GOLD LIES IN THE STREETS, BUT YOU'VE GOT TO KNOW HOW TO PICK IT UP." He looks at Warren's eyes, and is anxious to impress the other man again. He turns back towards Warren and Ann snuggles back a little closer to him, linking her arm through his.

31

BACK TO SC. Mason finishes his title impressively, and Warren studies him quietly, nods in rather meek agreement. But the mention of money has made Ann think of her own money, and her hand mechanically goes to the front of her blouse, still sailing in pride of Mason.

32

INT. DAY COACH - CLOSEUP ANN

37

INT. Her smile fades as she feels that her money is gone, and she lets out a little scream of dismay. As he climbs up on the seat and reaches to the rack for a bundle. He starts to pull his bundle out he discovers another bundle which starts to fall away.

33

INT. DAY COACH - CLOSEUP ANN

36

Mason looks toward Ann. He says, "What's the matter?" Then Ann gives a smile and sigh of relief as she remembers where her money is, and says:

TITLE

"OH, I'D FORGOTTEN FOR A MINUTE THE KID looks down THAT I HAD GIVEN MY MONEY TO YOU." As she finishes the title Mason frowns in annoyance. Kid, shaking his fist at him. The kid is scared to death turns around and slides down seat facing the camera and covers down, scared to death. Mason gives him the demon for a few more words, and then pulls out his handkerchief and starts to wipe off his face.

34

INT. DAY COACH - CLOSEUP WARREN

A flash of Warren as he gets this title and its significance. He looks from Ann to Mason and back to Ann again.

39

INT. DAY COACH - THE TWO SEATS

For the first time we see that Ann has also been hit by the things. Warren is busy picking up the stuff and

35

INT. DAY COACH - CLOSE SHOT ANN AND MASON

Ann leans over towards Mason timidly as she says "Are you sure it's safe?" Mason is very impatient as he draws his coat aside, flicks a glance towards Warren, and then looking back at Ann, pulls out a package of money wrapped in a silk handkerchief from his pocket part way. As he shoves it back again Ann gives a sigh of relief. Is worried that she has annoyed him, and says, "I'm sorry, dear, I should have known it was all right. Mason is not easy to pacify. He feels that he has lost caste in Warren's eyes, and is anxious to impress the other man again. He turns back towards Warren and Ann snuggles back a little closer to him, linking her arm through his.

36

INT. DAY COACH - MASON'S SEAT

In the back ground of this shot can be seen the seat behind Mason's. Mason is looking out the window, still annoyed with Ann. Ann is snuggling up to him, trying to win him back to good humor. Warren studies them both, thinking to himself "What a queer couple this is". In the seat behind Mason there is a woman and a small boy. With his mother's permission the boy starts to climb up to the suitcase rack in which there is a great many bundles.

37

INT. DAY COACH - CLOSEUP BOY

As he climbs up on the seat and reaches to the rack for a bundle. As he starts to pull his bundle out he dislodges another bundle which starts to fall out.

38

INT. DAY COACH - SEAT BEHIND MASON'S, AND BACK OF MASON'S

The bundle falls down into Mason's seat. The kid looks down in dismay. Mason jumps up and faces camera his face and clothes bespattered with the contents of the package. He is furious, and starts to scold the kid, shaking his fist at him. The kid is scared to death turns around and slides down seat facing the camera and cowers down, scared to death. Mason gives him the deuce for a few more words, and then pulls out his handkerchief and starts to wipe off his face. Warren enters scene and stands looking at the youngsters, waiting until they finish, smiling at them. As he waits, Warren's eyes go out towards the platform, and he looks a little puzzled as he sees

39

INT. DAY COACH - THE TWO SEATS

For the first time we see that Ann has also been hit by the deluge. Warren is busy picking up the stuff and cleaning Ann off. Mason turns around, and without a thought for Ann, Mason starts out of scene to the end of car to the water cooler. Ann is embarrassed, but laughs a little as Warren helps her to make a joke of the matter. Warren gathers up whatever stuff there may be and puts it in the box and holds it over the back of the seat to the mother. The boy's mother comes into scene from the back of the seat and takes it CUT TO

40

INT. DAY COACH - AT WATER COOLER

There are several little youngsters around the water cooler trying to get a drink. Mason comes in, plows his way through the youngsters, brushing them aside so that he can dampen his handkerchief at the water spigot. He starts to scrub his face. One of the youngsters looks up and starts to laugh at him, but Mason glares at him furiously and pushes him aside.

41

INT. DAY COACH - MASON'S SEAT

Warren is busy cleaning the stuff off Ann's coat. Ann is very anxious about her fur, and also about her hat. She takes her hat off, is almost ready to weep as she sees a little spot on the edge of it. Warren comforts her, saying, "I'll fix that all right, wait until I get some water." Warren starts out of scene, carrying his handkerchief to dampen it. Ann puts the hat down on the seat beside her and concerns herself with her fur, brushing it and looking it over anxiously for any possible spots.

TITLE

42

INT. DAY COACH - AT WATER COOLER

Mason has left the scene, and the youngsters are again grouped around the water cooler taking turns at holding their faces under the spigot to let the water run in their mouths. Warren enters scene and stands looking at the youngsters, waiting until they finish, smiling at them. As he waits, Warren's eyes go out towards the platform, and he looks a little puzzled as he sees

TITLE

43

INT. DAY COACH - PLATFORM

Mason takes the bundle of money out of his inside coat pocket puts his feet up on the porter's footstool, pulls up his trouser leg and sticks the money down inside his sock and then places his garter in such a position as to hold the money in place. CUT FULLY.

TITLE

44

INSERT

CLOSEUP ANN'S LEFT HAND. On the third finger there is what appears to be a narrow gold band. Her other hand comes into scene and turns the ring around so that a very high-set, small stone is visible.

44

INT. DAY COACH - AT WATER COOLER

Warren is looking off towards Mason, trying to figure out what the transfer of the money may mean. The kids have finished with the cooler, and as they turn away, Warren dampens his handkerchief, gives another glance back towards the platform, and then thoughtfully walks back towards Ann's seat.

50
45

INT. DAY COACH. MASON'S SEAT.

INT. DAY COACH - MASON'S SEAT ring on Ann's hand, and then smiles a little as he says, "Oh, I understand

Ann finishes with her fur, carefully puts it around her neck again, and she looks up with a little smile as Warren enters scene, looks down, and starts to clean her hat. The two of them are bent over the hat as Warren rubs at the spot, telling her that it will never show. Warren is still thinking about Mason, and the transfer of the money. A little thoughtfully he turns back to Ann and says:

TITLE

"IS YOUR HUSBAND - - -?"

51

INT. DAY COACH. LONG SHOT.

46

INT. DAY COACH - CLOSEUP ANN. Warren is coming down the aisle towards his own seat. She strides along like the conqueror that he thinks he is. She smiles in a little confusion, her eyes very wide and innocent as she says

TITLE

"OH, MR. MASON ISN'T MY HUSBAND."

52

FADE IN
CLOSEUP OF HIGH-BOARD

47

INT. DAY COACH - MASON'S SEAT. Warren is seated at the old sign which reads, "MASON'S SEAT, ROOMS BY DAY - WEEK - OR NIGHT."

Ann finishes her title. Warren looks at her a little startled, and questioningly. Ann says, shyly:

TITLE

"WE'RE ENGAGED. WE'RE GOING TO BE MARRIED IN NEW YORK."

53

INT. BACK TO SC. Warren says "Oh", silently and thoughtfully. Ann looks down at her hand.

48 INSERT

CLOSEUP ANN'S LEFT HAND. On the third finger there is what appears to be a narrow gold band. Her other hand comes into scene and turns the ring around so that a very high-set, small stone is visible.

49

INT. DAY COACHE. CLOSEUP ANN
as she looks down at her ring with all her pride in
Eason and her happiness at being engaged to him re-
vealed in her face. Then shyly she looks up towards
Warren (off sc.) and holds out her hand towards him
to show him her ring.

50

INT. DAY COACH. MASON'S SEAT.
Warren looks down at the ring on Ann's hand, and then smiles a little as he says, "Oh, I understand now." Somehow he feels a little sorry for Ann. The whole thing seems like a very strange situation to him which he can't quite understand. His mind goes to Mason and he looks back towards the platform thoughtfully, then his eyes indicate that he sees Mason coming - Ann also sees Mason coming, and a little nervously she starts to adjust her hat. They both watch off towards Mason.

51

INT. DAY COACH. LONG SHOT. Mason, searching his pockets
Mason is coming down the aisle towards his own seat.
he sets his feet down carefully, very pompous, as he
strides along like the conqueror that he thinks he
is. FADE OUT -

52

FADE IN
CLOSEUP OF HIGH-BOARD
A fly-specked, weatherbeaten old sign which reads,
PRIMROSE HOTEL, ROOMS BY DAY - WEEK - OR NIGHT,
LAP DISSOLVE INTO

53

ELT. PRIMROSE HOTEL
Long enough shot to establish well. This hotel is typical of the cheap neighborhood in which it is located. Few feet of general business to establish the sort of place it is. Mason, Warren and Ann enter, carrying their baggage. They stop at the entrance to the hotel.

54

EXT. PRIMROSE HOTEL.

As the three of them atop, Mason turns to Warren and says: "Well, here's where we say goodbye. We're right-atopping here." Warren looks toward the hotel rather dubiously but he is not in position to say anything. Mason is anxious to get rid of Warren. He shakes hands with him rather brusquely. Then as Warren turns to say goodbye to Ann, Ann starts to hold out her hand to put it in Warren's, but Mason interrupts by taking her by the arm and starting her into the hotel. He throws a curt word of goodbye to Warren. Warren looks towards the hotel dubiously a moment, and then starts out of scene.

55

INT. LOBBY. ANN (FROM MASON'S ARM)

INT. HOTEL LOBBY. LONG SHOT. Ann is sitting bolt upright on the bench, her hands Mason and Ann come in and start towards the desk. Ann a little frightened, keeps close to Mason. Suddenly Mason stops in foreground, puts down his grips and grabs at his pocket.

56

INT. HOTEL LOBBY. CLOSE SHOT.

Mason feels around his person, searching his pocket for the money. Ann drops her bags in dismay and says:

TITLE

"THE MONEY! IS IT GONE?"

Ann grabs at Mason's arm when she finishes title, frantic with anxiety. Mason shakes his head brusquely and he says, "I don't know", while searching through his pockets. Ann tries to help him, patting his pockets. Mason pushes her away, and then says:

61

TITLE

"I'LL GO GET THE POLICE." He looks around cautiously, then he points off towards a bench at the side of the lobby, as he says, "Wait here, I'll be back". He exits towards entrance. Ann stands looking after him a moment, dismayed and helpless, then starts to struggle with the grips to carry them off sc. at side.

62

INT. HOTEL LOBBY. ANN'S CLOSE SHOT OF BENCH.

Ann still sits bolt upright, watching the entrance anxiously. She has her arms and hands into some

57

INT. HOTEL LOBBY.

Ann carries the bags over to a bench and sits down, gathering the bags close around her feet, protecting them anxiously. She sits bolt upright on the edge of the bench, very ill at ease, and worried. She looks off toward the door again. She has started a step or two closer to her, with a leaning back of heels. He is just ready to speak to her when Ann catches sight of Mason (back of sc.) She jumps to her feet, her face lighted up. The man who has just started to sit down looks at her, follows her gaze with his own eyes.

58

INT. LOBBY. DOOR TO BARBER SHOP.

59

INT. A sporty looking man comes out and enters lobby, as he passes a mirror he stops to primp himself, straightening his tie, pulls out a cigarette case, extracts a cigarette, all the time admiring himself in the glass. He is about to put the cigarette in his mouth when he pauses at something he sees reflected in the mirror. He leans close to the glass a moment looking, then turns looking towards the object which has attracted his attention.

60

INT. LOBBY. CLOSE TO BENCH.

The man gets the significance of Mason's coming - he straightens up suddenly and slides out of scene hastily. Mason comes on into scene and tells her that he has sold the police about the loss. Ann imagines that he feels very badly about it. She puts her hand on his arm and says "Never mind, we'll manage." Then she

59

INT. LOBBY. ANN (FROM MAN'S ANGLES) that money she has and Ann is sitting bolt upright on the bench, her hands folded together like a school kid. The bags are gathered close around her feet. A helpless, distressed little figure.

TITLE

ANN'S WORRY DEAR. WE'LL MANAGE SOME UP NOW AND THEN'S FOOD MARCH IN THE MARKET FOR SEVERAL DAYS. ANN INDICATES THE BENCH AT HER FEET AS SHE FINISHES TITLE. MASON PRETENDS TO HAVE A LITTLE MORE HOPE AND SAYS "ALL RIGHT, WE'LL TRY IT FOR A FEW DAYS".

60

INT. LOBBY. CLOSE SHOT OF MIRROR.

The man is looking Ann over. As he studies her he looks at her with narrowed eyes, sizing up the situation.

61

INT. HOTEL LOBBY. AT DESK.

EXT. SIDE STREET. DOORWAY. One of the look. A cheap looking Mason discovered in doorway. He looks around cautiously, then leans over and assures himself that the money is still in his sock. He straightens down his trouser leg, satisfied, a crafty look in his face, again looks around cautiously, and exits from scene. There are

62

INT. HOTEL LOBBY. MEDIUM CLOSE SHOT OF BENCH.

Ann still sits bolt upright, watching the entrance anxiously. The man who eyed her strolls into scene casually, looking at her out of the corner of his eye as he passes. He pauses at the stove eyeing her as he stalls for time wondering how to start the pickup. Ann feels him look at her, and looks up at him nervously. She shifts her position a little uncomfortable under his steady gaze, and then looks off toward the door again. The man starts a step or two closer to her, with a leering sort of smile. He is just ready to speak to her when Ann catches sight of Mason (out of sc.) She jumps to her feet, her face lightens up. The man who has just started to sit down beside her, follows her gaze with his own eyes.

TITLE

63
63

INT. HOTEL LOBBY. - TOWARDS ENTRANCE (FROM ANN'S ANGLE)
Mason is coming towards camera.

64

INT. LOBBY. CLOSE TO BENCH.

INT. The man gets the significance of Mason's coming - he straightens up suddenly and slides out of scene hastily. Mason comes on into scene and tells her that he has told the police about the loss. Ann imagines that he feels very badly about it. She puts her hand on his arm and says "Never mind, we'll manage." Then she opens her purse and takes out what money she has and gives it to him. He adds what little he has, and as he looks down at the small amount of money in his palm a little contemptuously, Ann says cheerfully:

65
TITLE

INT. LOBBY. CLOSER. "DON'T WORRY DEAR. WE'LL MANAGE SOME HOW AND THERE'S FOOD ENOUGH IN THE BASKET FOR SEVERAL DAYS." Ann indicates the basket at her feet as she finishes title. Mason pretends to have a little more hope and he says, "All right, we'll try it for a few days". Then he stoops to pick up his bags. Ann hastens to help him, straightening up with her own bag and the lunch basket in her hand. They start out towards the desk.

69

INT. LOBBY (FROM MRS. MCBRIDE'S ANGLE). McBride, a big stolid type of woman, brown in hair, is looking out an impatient looking man (Mason) who is seated at a table. She pays no attention to the chase and McBride says in a thick, slow voice:

66

INT. HOTEL LOBBY. AT DESK.

Mrs. McBride is in charge of the desk. A cheap looking man and frowsy woman without any baggage have just engaged a room. The man finishes signing the register, tosses the pen down and pulls out two dollars which he shoves across to Mrs. McBride. The woman with the

70

INT. no giggles or shyness in her manner. Mrs. McBride hands them a key and as they turn away Mason and Ann enter the scene. As the man catches sight of Ann he stops, and his face lights up in appreciation of her beauty. The woman with him catches this, takes him by the arm possessively and hustles him on out of scene. Mason hasn't noticed this business, having already picked up the pen to register. As he is doing this Mrs. McBride turns back towards the boxes and takes out a key. Mason puts down the pen and looks up as Mrs. McBride tosses him the key and says:

71

McBride still operating same. McBride enters scene, tells McBride "NUMBER 12- 12 TWO DOLLARS." puts up a lame argument about being in his way so he

TITLE

BACK TO SC. Mason looks at Mrs. McBride in puzzled, stupid bewilderment, then holds up two fingers as he says, "No, I want two rooms." She cocks an eye at him shrewdly then looks from him to Ann and back again, then turns the register around so she can read it.

66 INSERT INT. LOBBY. AT DESK.
Page of register with list of names in various handwriting - says:
J. Smith and wife
Robert Smith and wife
John Smith and wife
Mr. and Mrs. Smith
Amos Mason
Ann Sherman
As he finishes title Mason looks off towards the dining room and says -

67 INT. LOBBY. CLOSEUP MRS. MCBRIDE
She looks up from the register, smiles and says -
TITLE INT. MCBRIDE "I BEG YOUR PARDON. I THOUGHT YOU WERE SOME MORE OF THEM SMITHS."

68 INT. LOBBY. DINING ROOM DOOR (FROM ANGLE OF DESK)
Mrs. McBride is just leading Dane into the dining room.
INT. LOBBY. CLOSE TO DESK
As Mrs. McBride finishes title Mason looks at her in a puzzled, stupid sort of way, not getting her comedy at all. Mrs. McBride turns back, takes out another key, and as Mason picks up both keys he hands one to Ann, Mrs. McBride calls off scene to someone.

69 INT. LOBBY. AT DESK.
McBride starts talking again, spurred on by Ann's sympathy. He means a little as he says:
TITLE "IF HIS TONIC'S AS GOOD AS HE CLAIMS, HIS STOMACH MUST LOOK LIKE A DOOR ALL HE MAKES."
INT. LOBBY (FROM MRS. MCBRIDE'S ANGLE)
McBride, a big stevedore type of man, broom in hand, is bawling out an inoffensive looking man (Dane) who is seated at a table. Dane pays no attention to the abuse and McBride lays it on thicker. says to her:
TITLE "YOU GO ON UP. I'M GOING TO TELL THE POLICE TO FIND MY MONEY!"
She agrees. Anything he says must be O.K. When they are gone, Mason exits.

70 INT. HOTEL LOBBY. AT DESK.
Mrs. McBride calls again and evidently gets peeved at what she sees and exits rapidly. Mason and Ann stand looking after her.
Little by little - - - thinking.

71 INT. LOBBY. DINING ROOM DOOR.
Mason enters and exits through door.
INT. HOTEL LOBBY AT TABLE
McBride still berating Dane. McBride enters scene, tells McBride to be on his way. McBride puts up a lame argument about Dane being in his way so he couldn't sweep and finally exits out of scene mumbling to himself. Mrs. McBride turns to Dane and says, "Come on, I'll get you something to eat." Dane rises and she leads him towards the door directly behind them which is marked "Dining room".

72

INT. LOBBY. AT DESK.

McBride discovered, telling his troubles to Mason and Ann. He says:

76

TITLE

HOTEL ROOM UPSTAIRS. "HE'S A BLAMED OLD FAKE THAT'S GOT THE OLD LADY BUFFALOED ABOUT A HAIR-OUT TONIC HE'S INVENTED. CLAIMS THAT IT WILL GROW HAIR ON ANYTHING."

As he finishes title Mason looks off towards the dining room and sees -

77

INT. RESTAURANT AND DINING ROOM

A room in which there are several tables. One is a long table. At this is seated Lane. At another

73

INT. LOBBY. DINING ROOM DOOR (FROM ANGLE OF DESK) Mrs. McBride is just leading Lane into the dining room. She sees Mason and says, "If you want anything to eat sit over here." indicating table at which Lane is seated. Mason moves over and takes a seat alongside Lane. Mrs. McBride places food in front of Lane and asks Mason what he wants; he says:

TITLE

"I WANT SOME MEAT AND COFFEE, AND HAVE EVERYTHING DONE."

74

INT. LOBBY. AT DESK. McBride starts talking again, spurred on by Ann's sympathy. He sneers a little as he says:

TITLE

"IF HIS TONIC'S AS GOOD AS HE CLAIMS, HIS STOMACH MUST LOOK LIKE A DOOR MAT, BECAUSE HE DRINKS ALL HE MAKES."

75

DOOR

Having gotten that off his chest, Mr. McBride has picked up the grips and started towards the stairs. Ann waits for Mason to follow, but he says to her:

TITLE

Mrs. McBride "YOU GO ON UP. I'M GOING TO TELL THE POLICE TO FIND MY MONEY." She takes a swig. Mason watches him. She agrees. Anything he says must be O.K. When they are gone, Mason exits.

76

ON DANE

Bottle to lips - - - drinking.

75

INT. LOBBY. DINING ROOM DOOR.

Mason enters and exits through door.

75

ON MRS. MCBRIDE.

76

ON MASON. ...
Watching - disgusted.

76

HOTEL ROOM UPSTAIRS.

McBride has deposited baggage on bed and is going out. MRS. ARM opens lunch basket and prepares to lay out lunch.

77

ON DANE. ...
Bottle to lips, head tilts farther back.

77

INT. RESTAURANT AND DINING ROOM

A room in which there are several tables. One is a long table. At this is seated Dane. At another smaller table is seated Mason. Mrs. McBride comes in from kitchen with hot food which she has on a tray. She sees Mason and says, "If you want anything to eat sit over here." indicating table at which Dane is seated. Mason moves over and takes a seat alongside Dane. Mrs. McBride places food in front of Dane and asks Mason what he wants; he says:

78

TITLE

ON BOTH. "HAM AND EGGS AND COFFEE, AND HAVE EVERYTHING HOT."
With another little bit of attention to Dane she goes out. Dane's eyes follow her.

78

ON DOOR TO KITCHEN.

78

DOORWAY Mrs. McBride just entering stops as she sees, and exits.

Mrs. McBride leaves room. When she is out of room Dane reaches into his pocket and pulls out bottle and takes a swig. Mason watches him.

79

ON TABLE.

Mason takes bottle from Dane. Mrs. McBride comes in and laying food on table starts to lecture Dane, at the same time explaining to Mason the wonderful merits of the man, and what a pity, etc., and his wonderful

79

ON DANE

Bottle to lips - - - drinking.

TITLE

"I KNOW BECAUSE I'VE TRIED IT OUT SECRETLY AND IT WORKS." ETC.

Mason looks at her a moment, and then putting her down as a foolish old woman, says "sure", attacks his food. She sees the look of unbelief on his face.

80

ON MRS. MCBRIDE.
Looking at Mason, gets sore, and with a "I'll show
ON MASON. Look in her eyes, turns and calls "Jack!"
Watching - disgusted.

81

ON DANE. McBride - - - Dane, eating away - - - Mason,
Bottle to lips, head tilts farther back.

82

ON MASON. MCBRIDE.
Marvelling at his capacity. A man's hand appears
and looks around and sees - - - Bottle in his hand,
and he says, "I took the bottle" - - -
The remarker who goes with a gesture which shows
him in the direction of the kitchen. Then comes
the bottle and Dane, not violently, but just like
a woman holding a child. Mason looks at the
bottle held in his hand. He is interested.

83

ON BOTH.
FROM Dane, head tilted away back. Mason, a look of disgust
on his face which changes to one of alarm, for Dane
is gurgling away at bottle. Then fearing for Dane's
safety, Mason reaches over to take bottle from him.

84

DOOR TO KITCHEN. MCBRIDE, MRS. MCBRIDE.
Man leaves and goes to -

84

ON DOOR TO KITCHEN.
Mrs. McBride just entering stops as she sees, and exits.

85

ORIGINAL SET UP OF TABLE.
Mrs. McBride waiting, as man enters she grabs the
bottled food by the back of the neck and forcing
his head down, shoves it right in front of Mason's
ON TABLE. saying at the same time - - -
Mason takes bottle from Dane. Mrs. McBride comes in
and laying food on table starts to lecture Dane, at
the same time explaining to Mason the wonderful merits
of the man, and what a pity, etc., and his wonderful
tonic.

85

TITLE

TITLE

"I KNOW BECAUSE I'VE TRIED IT OUT
SECRETLY AND IT WORKS." ETC.

Mason looks at her a moment, and then putting her
down as a foolish old woman, says "sure", attacks
his food. She sees the look of unbelief on his face.

86

ON MRS. MCBRIDE.

Looking at Mason, gets sore, and with a "I'll show you" look in her eyes, turns and calls "Jack!"

87

GROUP UP OF GOOF'S HEAD.

Mrs. McBride - - Dane, eating away - - Mason, who looks up from his plate.

88

DOOR TO KITCHEN.

It opens, and a dopey looking man's head appears and looks around and sees - a bottle in his hand, and he says, "Is that the truth?" incredulously. She releases the goof with a gesture which throws him in the direction of the kitchen. Then turns and looks out Dane, not viciously, but just like a mother scolding a child. Mason looks at the bottle held in his hand. He is interested.

89

FROM HIS ANGLE -

Table - and Mrs. McBride beckons authoritatively.

90

DOOR TO KITCHEN.

Man leaves and goes to -

91

ORIGINAL SET UP OF TABLE.

Mrs. McBride waiting, as man enters she grabs the bewildered goof by the back of the neck and forcing his head down, shoves it right in front of Mason's face, saying at the same time: "Mason listens with a crazy look in his eyes. Then suddenly he straightens up. TWO MONTHS AGO THAT HEAD WAS AS FREE OF HAIR AS IT IS OF IDEAS, RIGHT? YOU WANT THIS MINUTE!" He waves her away. "Go on, I ain't got no time", etc, and ducks into his plate. She goes indignantly.

TITLE

92

CLOSEUP.

MASON AND DANE.

Mason, as he looks at her and then at - safe distance, he regards Dane carefully - sizes up his man - then seeing there is no great amount of manhood there, he says, "Do you really think this is as great as you say it is?" This brings the old chemist to life, and straightening up, he answers:

93

TITLE

CLOSEUP OF GOOF'S HEAD.

A tiny fuss on it, Mrs. Mason's hand runs through it.

94

MEDIUM SHOT.

She triumphantly displays the new growth. Mason just looks at head - then at bottle in his hand, and he says, "Is that the truth?" incredulously. She releases the goof with a gesture which throws him in the direction of the kitchen. Then turns and bawls out Dane, not viciously, but just like a mother scolding a child. Mason looks at the bottle held in his hand. He is interested.

95

CLOSEUP MASON.

Looking, smelling, etc. bottle.

96

MEDIUM SHOT.

She turns from Dane, sees Mason's interest in bottle, takes it from his hand and says, "Here, try some of it. It will do wonders for you." Mason listens with a crafty look in his eyes. Then suddenly he straightens up and laughing out loud he says: "Go, run away with all that foolishness". She says, "Do you want any more proof?" He waves her away. "Go on, I ain't got no time", etc. and ducks into his plate. She goes indignantly.

DISSOLVE TO

97

CLOSEUP. MASON AND DANE.

Both eating, Mason's eyes come up and look stealthily to door and when he is sure that Mrs. McBride is at a safe distance, he regards Dane carefully - sizes up his man - then seeing there is no great amount of manhood there, he says, "Do you really think this is as great as you say it is?" This brings the old chemist to life, and straightening up, he answers:

TITLE

"OF COURSE THERE'S MERIT IN IT. BUT ONE MUST HAVE FAITH IN IT. WHAT MAKES DRUGGISTS RICH? FAITH IN THE PRESCRIPTIONS."

After this outburst the chemist goes back to his meal. Mason just regards him intently. Then he gets an idea, and sliding himself on his chair closer, says something to the chemist, which makes him stop eating. He just looks at Mason a second and says, "What?" Mason continues to talk.

DISSOLVE INTO

100

INT. LOFT - AT MASON'S DESK

98

LAP DISSOLVE INTO

Add in newspaper -

DANE'S INFALLIBLE
HAIR TONIC

POSITIVELY GROWS HAIR

Upon receipt of \$1.00 we send you
a trial bottle and guarantee results.

Dane's Infallible Hair Tonic
801 Crosby Street.

102

INT. LOFT - DANE (V.O.)

DISSOLVE TO

Dane busy stirring. Lifts ladle and tastes, which develops into a wig. He lowers the ladle and chudders after the manner of a man who has taken a drink of very raw liquor. Not satisfied with its strength he pours something from a bottle into mess and starts stirring again.

99

STEPS OF STAIRS IN LOFT BUILDING

upon which is tacked a sign which reads

DANE'S INFALLIBLE HAIR TONIC

102

INT. LOFT - CLOSEUP MASON

ROOM 202

When he sees this he picks up the pile of checks and puts them into a box. Two flights up

DISSOLVE TO

104

INSERT OF STATE IN TYPE

WE WOULD LIKE THE EXCLUSIVE AGENCY OF YOUR HAIR TONIC TO HAND IN OUR 200 STORES THROUGHOUT THE COUNTRY.

WE ARE NOW MAKING DEPOSIT FOR FIVE THOUSAND DOLLARS TO GUARANTEE GOOD FAITH ETC.
MARVEL DRUG CO.

105
100

INT. LOFT - CLOSE UP MASON -
LONG SHOT - LOFT IN BUILDING

check. This means success. He is
A large room at the back of which are two windows which
are barred. In the foreground on right is a three-plate
gas stove upon which is boiling a big vat full of some-
thing which is steaming and which is stirred by chemist
Dane. On the opposite side of the foreground is the back
of a roll top desk. At a long table in the middle distance
two unkempt women are working. On filling, the other
labelling bottles with the hair tonic. All very busy.
The door opens and a New York postman enters with some
mail which he starts to give Dane. A hand appears over
the top of the roll top desk and makes an emphatic gesture
to the postman and he stops in the act of handing the mail
to Dane who is wiping his hands on his trousers to receive
it, and crosses over to the desk and hands the mail to ---

107

INT. LOFT - FRONT AND MASON FULL SHOT

101

Mason comes around the end of desk. In reply to Dane's
INT. LOFT - AT MASON'S DESK - paraging gesture and says

TITLE Postman enters and hands mail to Mason and exits. Mason
lays aside a newspaper, eagerly tears open mail and
separates checks without even deigning to read the letters,
or orders. All he is after is the check. He comes to
one long, official looking envelop, is about to open it
when he looks up to

102

INT. LOFT - DANE (FROM MASON'S ANGLE) -

SUBTIT Dane busy stirring. Lifts ladle with which he is stirring
and tastes, which develops into a swig. He lowers the
ladle and shudders after the manner of a man who has taken
a drink of very raw liquore. Not satisfied with its
strength he pours something from a bottle into mess and
starts stirring again.

108

PAGE 10

103

INT. LOFT. CLOSEUP MASON AT DESK -

When he sees this he pinches half the pile of checks and
puts them into his pocket and reads letter.

104

INSERT OF LETTER IN TYPE

WE WOULD LIKE THE EXCLUSIVE AGENCY OF YOUR HAIR
TONIC TO HANDLE IN OUR 200 STORES THROUGHOUT
THE COUNTRY.

WE ARE REQUESTING DEPOSIT FOR FIVE THOUSAND
DOLLARS TO GUARANTEE GOOD FAITH ETC.

MARVEL DRUG CO.

105 INT. LOFT - CLOSE SHOT MASON -

106 MASON eagerly looks at check. This means success. He is very much elated and excited. Controlling himself he rises to his feet. He looks on the hall carefully, tiptoeing past Ann's door with a little nervous glance towards the door as he passes. He is pulling out his keys as he goes on towards his own door.

106 INT. LOFT - AT STOVE -

Dane looks up quickly and says "Any new business?"

107 INT. ANN'S BEDROOM - ANN -

107 ANN hurriedly finishes her packing. Just as she closes her suitcase she lifts her head and listens - indicates that she hears Mason in the hall, hurriedly puts the suitcase down beside the other one, and starts for the door.

107 INT. LOFT - FRONT ANG P SEMI FULL SHOT -

Mason comes around the end of desk. In reply to Dane's question makes a disparaging gesture and says

TITLE "WE'LL HAVE TO PROVE ITS WORTH - - BEFORE WE CAN EXPECT MUCH MONEY."

111 Dane comes right back with some very optimistic talk about having patience, etc. Mason feigns uneasiness, says "Well, I hope so," and going over to girls' table, lays orders on it and returning to Dane says "I'll be back for the afternoon mail," and he exits. FADE OUT

112 ANN starts back to her door. Then Ann appears in her own doorway, as that her first glimpse of Mason is the sight of him coming towards her. The moment that Mason has realized that he is going to see Ann, his manner changes and his whole body seems to slump down in dejection. Ann greets him happily and urges him to come inside the room.

FADE IN SUBTITLE MASON CAREFULLY KEPT HIS NEW BUSINESS A SECRET FROM ANN, AND HAS CAREFULLY REFRAINED FROM ANY FURTHER MENTION OF MARRYING HER.

FADE OUT

108 FADE IN - INT. ANN'S BEDROOM -

Ann is discovered wearing the same suit she wore on the train (but without the hat and fur). She is just putting the last of her few possessions into her suitcase. She has a second bag which is packed and closed, and stands on the floor beside the bed. She goes to the dresser to get some things, and with them still in hand stops and looks out the window to the street to see if Mason is coming. She registers that she does see him, and hurries up with her packing, to finish before he comes upstairs.

108 ANN is in his pantomime as he says "There doesn't seem to be anything. I'm short at the end of my rope, and I'm ashamed to come home every day with bad news for you." A little smile begins to come to Ann's lips. She puts him gently aside to tell her news, and feeling that he is going to be very proud of her she says

TITLE "I HAVE GOOD NEWS FOR YOU."

As she finishes her title, Mason looks around at her with quick suspicion, but as he starts to question her, Ann

ARTHUR SCHWAB

109

INT. HOTEL HALL -

112 continued

Mason comes in the end of the hall as if from the stairs. He starts down the hall carefully, tiptoeing past Ann's door with a little nervous glance towards the door as he passes. He is pulling out his keys as he goes on towards his own door.

110

INT. ANN'S BEDROOM - MED. SHOT -

Ann hurriedly finishes her packing. Just as she closes her suitcase she lifts her head and listens - indicates that she hears Mason in the hall, hurriedly puts the suitcase down beside the other one, and starts for the hall door rapidly. There is an air of pleased excitement in her manner.

111

INT. HALL -

An advertisement in "Female Help Wanted" column which reads something as follows:
Mason is just ready to unlock his own door when he hears Ann open her door. Her door is seen to open but Ann is not visible yet. Mason does a quick right-about-face and starts back to her door. Then Ann appears in her own doorway, so that her first glimpse of Mason is the sight of him coming towards her. The moment that Mason has realized that he is going to see Ann, his manner changes and his whole body seems to slump down in dejection. Ann greets him happily and urges him to come inside the room.

115

INT. ANN'S BEDROOM - CLOSE SHOT -

Ann waits with an air of suppressed excitement as Mason finishes reading the ad. and then as he looks up at her with a questioning look, Ann says eagerly and brightly

112

INT. ANN'S BEDROOM - CLOSE SHOT AT DOOR - MORNING AND 1 DAY LATER

As Ann brings Mason into the room and closes the door she puts her arms up to his shoulders and kisses him. Mason takes the embrace indifferently, playing the whole scene as if he were ashamed to face her because he hasn't made good, but all the time he darts nervous little side glances at her to see if by any chance she has found out his secret. Mason's playacting gets over with Ann, and she's very sympathetic as she says "Haven't you been able to find anything at all, dear?" Mason is very expressive in his pantomime as he says "There doesn't seem to be anything. I'm about at the end of my rope, and I'm ashamed to come home every day with bad news for you." A little smile begins to come to Ann's lips. She pats him gently eager to tell her news, and feeling that he is going to be very proud of her she says

TITLE

"I HAVE GOOD NEWS FOR YOU."

As she finishes her title, Mason looks around at her with quick suspicion, but as he starts to question her, Ann

SCENE CONTINUED

111 continued In his pocket, she looks at him pleadingly and says

112 continued

lays a finger on his lips and says gaily, "Just you wait I'll show you." Then she turns and hurries out of scene. Mason looks after her suspiciously.

113

INT. ANN'S BEDROOM - MED. SHOT -

Ann hurries across to the dresser and picks up a folded newspaper. Mason comes into f.g. at side of scene and Ann hurries down to him. She hands him the paper eagerly, pointing to an ad. Mason looks at her and then his eyes go down slowly to the ad. He is wondering just what new gag she is trying to pull.

114

PAGE IN - ANN'S BEDROOM -

114

INSERT

An advertisement in "Female Help Wanted" column which reads something as follows:
Wanted: Girl for upstairs work in family of two. Experienced unnecessary, if willing to accept moderate salary. apply 121 West 72nd Street.

115

INT. ANN'S BEDROOM - CLOSE SHOT -

Ann waits with an air of suppressed excitement as Mason finishes reading the ad, and then as he looks up at her with a questioning look, Ann says eagerly and brightly

116

TITLE

"I ANSWERED IT THIS MORNING AND I GOT THE JOB."

117

EXT. GRAY

BACK TO SCENE Mason doesn't know just what to think yet. Ann is so pleased, and so eager for his praise. She says "Isn't that wonderful?" Mason forces a smile, as he nods "Yes, yes it's splendid." But still he keeps up the little play, pretending to be ashamed of his own inability to find work, as he murmurs something about being sorry that she has to go to work. Ann gives him a quick kiss as she says that she's glad to, that it's only right that she should. Then she suddenly remembers that it must be nearly time for her to go, and she starts feeling in his pockets for his watch. Mason doesn't know what she is trying to do and is immediately suspicious. He tries to keep her off, nervously feeling the pocket where his money is. Ann gets nothing of his alar. - she pulls out his watch - over Mason's face flashes a look of relief. Ann looks at the watch, then looks up at him, smiling and excited as she says "Oh, I'll have to leave right away." Then as she starts to put his watch back

SCENE CONTINUED

115 continued in his pocket, she looks at him pleadingly and says

TITLE Mason is at "YOU'LL TAKE ME OVER THERE, WON'T YOU,?" Ann whispers to AMOS, DEAR?"

TITLE Amos nods that he will, and gives her a little pat on the shoulder. Radiantly happy, and feeling that she has won his praise at last, Ann turns away and hurries out of scene.

Mason gives a quick nod, hardly hearing what Ann says, his mind is so completely filled with Shirley and her beauty. Ann turns to push the bell at the servants' entrance, feeling that she should get in the house quickly. Mason is paying no attention to her, his eyes following Shirley (out of scene) as she goes up the steps.

116

INT. ANN'S BEDROOM -

Ann keeps up a running fire of happy conversation as she goes to the dresser to put on her hat, indicating her bags, saying that they are all packed - telling him about the job etc. Mason strolls over toward the bags. FADE OUT

EXT. GRAVES' HOME - CORNER AND FRONT DOOR (FROM MASON'S ANGLE)

Mrs. Graves goes up the last few steps from the door and rings the bell so that she is really in the background of the shot, the scene being given to Shirley as she goes up the steps and waits at the door, covering her mouth as they go on in.

117

FADE IN - EXT. GRAVES' HOME -

This is a typical New York home, with steps leading up to the main entrance, and two or three steps leading down into an arway where the servants' entrance is located.

Mason and Ann come into the scene. Ann carries the larger bag of the two - Mason the smaller one. She has her arm linked through his, and is talking to him happily trying to lift him to her mood. She indicates that this is the place, and they turn down into the area-way.

122

EXT.

up towards the front door. Ann comes to him as if to kiss him goodbye, but just at that moment another servant opens the servants' door. This brings Mason back to himself, and gives him the chance to evade Ann's caress. He pretends that he doesn't want to kiss her goodbye in front of the servant, but gives her her bag and hurries off. She doesn't even look back at him as he is leaving. She closes the door closes

118

EXT. GRAVES' HOME - AREA-WAY - CLOSE SHOT

Very eager and happy, Ann calls Mason's attention to the place, as she says "Isn't it a wonderful place? Isn't it splendid I have this job?" Mason nods indifferently, eager to get this all over with. Then they both indicate that they hear a car stop in front of the house. They turn and look towards the street.

123

EXT. GRAVES' HOME -

119

EXT. GRAVES' HOME AT CURB - (FROM ANN AND MASON'S ANGLE)

A closed car has just stopped at the curb, and the driver has gotten down to open the door. Mrs. Graves and Shirley are getting out. They start across the walk towards the steps. This is the birth of another ambition in Mason's heart. "From now on, I'll use the front door, that's the only one that's worthy of me." Very pompously he starts out of scene as we FADE OUT

120

EXT. GRAVES' HOME - AREAWAY - CLOSE SHOT -

Mason is struck dumb by his first sight of Shirley, Ann whispers eagerly

TITLE

"THAT'S MRS. GRAVES AND HER DAUGHTER.
AREN'T THEY WONDERFUL?"

121

FADE IN Mason gives a quick nod, hardly hearing what Ann says, his mind is so completely filled with Shirley and her beauty. Ann turns to push the bell at the servants' entrance, feeling that she should get in the house quickly. Mason is paying no attention to her, his eyes following Shirley (out of scene) as she goes up the steps.

121

EXT. GRAVES' HOME - STEPS AND FRONT DOOR (FROM MASON'S ANGLE)

Mrs. Graves goes up the last few steps from the door and rings the bell so that she is really in the background of the shot, the scene being given to Shirley as she goes up the steps and waits at the door, covering her mother in the scene. Servant opens the door from inside and they go on in. The dictionary, finally stopped reading his letter.

122

EXT. GRAVES' HOME - AREAWAY

Mason is paying no attention to Ann as he stands looking up towards the front door. Ann comes to him as if to kiss him goodbye, but just at that moment another servant opens the servants' door. This brings Mason back to himself, and gives him the chance to evade Ann's caress. He pretends that he doesn't want to kiss her goodbye in front of the servant, but gives her her bag and hurries her rather brusquely on into the house. He doesn't even lift his hat in parting. The moment the door closes after Ann he looks back up towards the front door. His eyes still on the door he starts out of the areaway.

123

EXT. GRAVE'S HOME -

Mason comes up out of the areaway, and pauses beside the front step. He looks from the front door back towards the servants' entrance and then back to the front door, as if comparing the two girls. Then slowly he walks to the middle of the front steps, pulls himself up pompously, glances back toward the front door with an air of pretending its the front door he's leaving, rather than the servants' entrance. This is the birth of another ambition in Mason's heart. The thought is going through his mind "from now on, I'll use the front door, that's the only one that's worthy of me." Very pompously he starts out of scene as we FADE OUT

123

FADE IN
SUBTITLE

(Mason picks up the sheet, studies the name for a moment then decides he is satisfied with it, and pulls his letter to him and signs that name. He folds the letter up hurriedly, puts it in an envelope which he has already addressed, seals it, and puts the letter in his inside coat pocket. Then hurriedly he pulls the telegraph blank on top of the table there are several sheets of Vanderbilt Hotel paper, also some telegram blanks. There are several wadded up pieces of paper that have been written on and discarded. There is also a small pocket dictionary open, face downward, on the table. Mason writes and looks up a word in the dictionary, finally stops to read his letter.)

124

FADE IN - INT. MASON'S HOTEL BEDROOM -

(This can be the same room, separately dressed, that was used as Ann's bedroom.)

Continuation of 123

Mason is discovered at a table writing.

125

INT. MASON'S HOTEL BEDROOM CLOSE SHOT OF TABLE -

On top of the table there are several sheets of Vanderbilt Hotel paper, also some telegram blanks. There are several wadded up pieces of paper that have been written on and discarded. There is also a small pocket dictionary open, face downward, on the table. Mason writes and looks up a word in the dictionary, finally stops to read his letter.

126

INSERT

(LETTER ON VANDERBILT HOTEL PAPER IN MASON'S HANDWRITING.)

Continuation of 125

Mrs. Laura Rowen Graves,
131 West 72nd Street
New York City

Dear Madam:

It has come to my attention that you have recently employed a maid by the name of Ann Sherman. Because of certain facts which I know regarding this young woman, I am taking the liberty of writing you. Ann Sherman was employed by my mother who felt sorry for the girl. It was with deep regret that my mother learned the girl was absolutely untrustworthy. When my mother discharged her she flew into an ungovernable rage. Because of this latter fact, may I suggest that if you desire to dispense with her services, you do so diplomatically, without mention of my name. The girl even went so far as to threaten our lives. Hoping that you will pardon the liberty I have taken, but assuring you that I have acted only with your interest at heart, I beg to remain yours sincerely.

Mason finishes reading the letter, and then starts to sign his name, then pauses as the pen touches the paper. He pulls another piece of paper towards him and starts to write.

127

INSERT

(Sheet of Hotel Vanderbilt paper)

Mason's hand finishes writing the name, "Amos J. Mason", then the pen draws a line through the name "Amos", and he writes A. John Mason. Then a line goes through that name, and he writes the name Richard Mason. The pen stops at the end of the word "Mason"

130

INT. GRAVES' LIVING ROOM -

Continuation of 125

Mason picks up the sheet, studies the name for a moment then decides he is satisfied with it, and pulls his letter to him and signs that name. He folds the letter up hurriedly, puts it in an envelope which he has already addressed, seals it, and puts the letter in his inside coat pocket. Then hurriedly he pulls the telegraph blank to him and starts to write. After he has written a moment back at the letter a moment, then looks around towards Shirley, then gets up and goes back towards Shirley carrying the letter.

128

(Telegraph blank on which he has written)

Richard Mason, Vanderbilt Hotel, New York City

INSERT

Willing to increase our offer to total of three hundred and fifty thousand dollars for your interest in property. Immediately upon your wire of acceptance of this offer, we will deposit certified check to your account in any bank you name

129

INT. LIVING ROOM

Shirley picks up from her work as her mother enters and sits down beside her, and hands the letter quickly then looks up at her mother and says "What are you going to do?" Mrs. Graves is nervous and worried about it as she says "Why I'll have to get rid of her, of course." Shirley laughs a little as she says "Well, be very careful how you go about it, Mother." As Shirley says this, point to a line in the letter.

Continuation of 125

As Mason studies the wire, a shrewd smile comes over his face, as much as to say "That'll get him." He folds the wire and keeps it in his hand. He gathers up the other crumpled pieces of paper and puts them in his coat pocket, carefully eliminating all evidence.

131

INSERT

When my mother discharged her, she flew into a rage. Shirley's finger in scene indicates the line.

132

INT. MASON'S HOTEL BEDROOM -

Continuation of 125

Any envelopes or paper which Mason has not used, he picks up from the table and carries over to the dresser and looks it in a drawer. He puts the key in his pocket, takes up his hat and starts out of room.

Then she rises and rings a bell which is PADE OUT. She then exits from the scene towards her room.

129

FADE IN ON INSERT -

The same letter which Mason wrote, (Insert 126) held in Mrs. Graves' hand.

LAP DISSOLVE INTO

130

INT. GRAVES' LIVING ROOM -

This is a very beautiful room, furnished in excellent taste, but not too elaborately. The room is rather conservative in tone, and gives us the feeling that there is no man in the house.

Mrs. Graves' is discovered at a desk in foreground reading a letter. In the background, Shirley is seen reclining on a chaise longue reading. Mrs. Graves puzzle over the letter a moment, looks up thoughtfully then back at the letter a moment, then looks around towards Shirley, then gets up and goes back towards Shirley carrying the letter.

131

INT. LIVING ROOM (GRAVES) NEAR CHAISE LONGUE -

Shirley looks up from her book as her mother enters and sits down beside her, and hands her the letter. Shirley reads the letter quickly then looks up at her mother and says "What are you going to do?" Mrs. Graves is nervous and worried about it as she says "Why I'll have to get rid of her, of course." Shirley laughs a little as she says "Well, be very careful how you go about it, Mother." As Shirley says this, point to a line in the letter.

132

INSERT

Letter MATTED DOWN to show only the line "When my mother discharged her, she flew into an ungovernable rage." Shirley's finger in scene indicates the line.

Continuation of 131

Mrs. Graves assures Shirley that she will be very careful. Then she rises and rings a bell which is in scene. She then exits from the scene towards her desk.

133

INT. GRAVES' LIVING ROOM - CLOSE TO DESK-

Mrs. Graves enters, sits down at her desk and starts to write out a check. If possible in same scene, butler enters from hall, Mrs. Graves indicates for him to come to her. She finishes her check, rises and hands it to him. As she hands him the check she says

TITLE
TITLE

"WILL YOU TELL THE MAID, ANN SHERMAN, THAT A CHANGE IN MY PLANS NECESSITATES MY GETTING HER TO GO. THIS CHECK COVERS HER SALARY AND IS A NOTICE IN LIEU OF NOTICE." Mrs. Graves says, "Well, it's a pretty tough place to make a living."

The butler nods in understanding and turns out of scene towards the hall. Mrs. Graves exits towards Shirley. She says to her, "Don't worry, we have this, that will keep us for a while, and I'm sure to get another job." Without looking at her, Mason just shoves the check back and says to her, "I think you had better go back home."

134

INT. GRAVES' LIVING ROOM -

Shirley has been watching her mother, and now she smiles as she says "That was well handled Mother." Mrs. Graves gives a sigh of relief, as she says "Well, thank heavens it's over, anyway." Then she picks up the letter from the couch and looks at it again as we

TITLE
TITLE

135

FADE IN - EXT. PARK

On a bench in the f.g. sits Mason (in his old clothes). He is leaning forward resting his elbows on his knees as he shells and eats peanuts greedily. He looks from under his hat, indicates that he catches sight of Ann as she comes into scene in b.g. carrying her bags. Then he shifts his position, pretending not to have seen her, and goes on eating his peanuts. After a moment Ann comes in, stops beside him. She sets down her bags and stands looks at Mason, timidly, afraid to tell him her bad news. Then Mason notices the bags, and indicating them with his hand, he says "What has you got your bags for?" Ann glances down at the bags and then up at him. Then she suddenly sits down in the bench beside him, as she says tearfully

TITLE
TITLE

"OH, AMOS, I'VE LOST MY JOB."

Mason pretends to be greatly surprised as he echoes her words, adding a "why?" to the end of it. Ann struggles to fight back her tears as she says "I don't know. The butler just said she wouldn't need me any more, and they gave me this." Ann fumbles in her handbag and pulls out a crumpled check. She straightens out the check and hands it to him. He looks at the check, and then as he hands it back to Ann he says "Didn't she given any reason for firing you?" Ann shakes her head, bewildered as she says "No, nothing, the butler just said that she had changed her plans." Mason turns around, facing camera as he pretends to ponder, and resumes his peanut eating. Ann watches him tearfully, very much in awe of him and dreading the fact that he may be displeased with her.

136

EXT. PARK BENCH - CLOSEUP ANN
INT. PARK - CLOSE TO BENCH

The suspicion grows in her mind, then she tries to throw some business as above with Mason eating his peanuts thoughtfully while Ann watches him anxiously. Then finally Mason says, without looking at her with difficulty, in spite of her, as she says

TITLE "WELL, MAYBE WE MADE A MISTAKE IN COMING
TITL HERE,"

Ann is startled and says "What do you mean, Amos?" There is a sense of apprehension in her manner. Mason says, "Well, it's a pretty tough place to make a living, I haven't been able to find a job." Ann brightens up a little at this, as she remembers her check. She offers the check to him, as she says eagerly "Here, we have this, that will keep us for a while, and I'm sure to get another job." Without looking at her, Mason just shoves the check back and says to her

TITLE "NO, I THINK YOU HAD BETTER GO BACK HOME."

Quick alarm springs into Ann's face. She is in terror of losing him, and she starts to plead with him. She says "Oh, you can't mean that, surely, I couldn't go away and leave you. Please don't send me, Amos." Mason remains indifferent to her pleading, until she says "What will you do, Amos?" He answers, rather brutally

TITLE "OH, I CAN GET ALONG ALL RIGHT-- IF OTHER
TITL "I'M BY MYSELF." doesn't answer convinces Ann that she has hit upon the truth. Almost afraid that she is right, she says in quick alarm "You have?" Mason flicks her a glance out of the corner of his eye and thinks quickly. "Well, this may be the easiest way out." With a little frown on his face he thinks a moment, then, perfectly cool, and with supreme indifference he says

EXT. PARK - CLOSEUP ANN

She can hardly believe that she has heard aright. The first little doubt creeps into her mind as she leans over to get a better look at his face, and then she throws off the thought, willing to give him the benefit of the doubt. She renews her pleading, almost frantically.

TITL "I'M SURE NO ONE WOULD DO YOU, ARE I?"

EXT. PARK BENCH - CLOSE SHOT

Ann pleads with Mason frantically. He is not even hearing what she says. And then, as if the thought just struck him, he reaches in his pocket, takes out a package of money wrapped in a silk handkerchief, exactly as it was when we first saw the package. As he hands her the package he says indifferently

TITLE "OH, BY THE WAY, THE POLICE FOUND YOUR
MONEY."

Ann takes the package wonderingly, but she does no more than just glance down at it, her mind too much filled with the immediate problem. Then she looks at Mason again, sees how cold and indifferent he seems, and a suspicion begins to grow in her mind.

139

EXT. PARK BENCH - CLOSEUP ANN

The suspicion grows in her mind, then she tries to throw it off, shaking her head a little as she says to herself, "So, that can't be true," but the thought persists. She is almost afraid to ask, and the words come out with difficulty, in spite of her, as she says

TITLE

"AMOS, YOU HAVEN'T MET ANYONE ELSE? THERE'S ANNE COMES TO ISN'T ANY -- OTHER GIRL -- IS THERE?" She goes out towards Mason, she takes just one step, and then she stops. She realizes that he has cast her off. She has begged all that she can. Slowly her whole body relaxes, and she slumps down on the bench, a pathetic little figure of despair.

140

EXT. PARK BENCH - CLOSEUP MASON -

He gives a little start of surprise as he gets the title. He is thinking a thousand things a moment, wondering what he had better say. His eyes narrow a little.

143

EXT. PARK - MASON

Mason walks in past camera. Then he pauses and looks around past camera, towards Ann out of scene. There sort of a shrewd smile of satisfaction comes into his face -- he shrugs, and goes on his way. FADE OUT

141

EXT. PARK - CLOSE TO BENCH -

While Mason is stalling for an answer, he eats another peanut. The fact that he doesn't answer convinces Ann that she has hit upon the truth. Almost afraid that she is right, she says in quick alarm "You have?" Mason flicks her a glance out of the corner of his eyes and thinks quickly. "Well, this may be the easiest way out." With a little frown on his face he thinks a moment, then, perfectly cool, and with supreme indifference he says

TITLE

"WELL, HAVE IT YOUR OWN WAY." CUT

144

FADE IN

He finishes the title with a shrug. The brutality of the thing is like a blow to Ann. She sits, stunned, unable to speak. For the first time, Mason turns and looks at her. One quick glance assures him that Ann is licked. With even greater brutality, he indicates the money in her lap with a glance, and says

TITLE

"I'M UNDER NO OBLIGATIONS TO YOU, AM I?"

He finishes the title, takes out his watch and looks at it. Then brushes the peanuts off his knees, and gets to his feet.

He looks back over his shoulder for the first time, as he leans forward to look out for the boy. Then he stands up, gives his waistcoat a little tug, and exits towards the camera.

142

EXT. PARK BENCH

Ann sits perfectly stunned, watching Mason as he stands brushing himself off. He looks toward her waiting for her to say something. Ann is in sort of a daze, too stunned to speak. Mason realizes this, and, glad that the interview is over, turns away with a little shrug, brushes off his hand as he starts out of scene. With his going Ann comes to life. She jumps to her feet, her hands go out towards Mason, she takes just one step, and then she stops. She realizes that he has cast her off. She has begged all that she can. Slowly her whole body relaxes, and she slumps down on the bench, a pathetic little figure of despair.

146

Continuation of 145

Mason ponders the wire a moment, then he calls the clerk's attention and says:

TITLE CARD: "THEY ARE HERE AT THE PRINCE"

143

EXT. PARK - PATH

Mason wishes title he takes out his wallet, and puts the wire inside. The clerk is turned away at the time. Mason walks in past camera. Then he pauses and looks around past camera, towards Ann out of scene. There sort of a shrewd smile of satisfaction comes into his face -- he shrugs, and goes on his way. FADE OUT

147

FADE IN - INT. PRINCE HOTEL LOBBY

James Warren is discovered at the desk talking with Mrs. McBride. He has asked about Mason and Ann, and she tells him they are both out, and that Ann doesn't live there any more. He is greatly surprised and ready to argue the point. AN HOUR OR SO LATER, AT THE VANDERBILT HOTEL, Warren turns away from the desk, puzzled, and starts towards the entrance. As he does, Ann comes into scene carrying her bags, so that they meet right beside the bench near the stove. Ann is very dejected, hardly recognizes Warren her, surprised, blocking her progress. He greets her in glad surprise, and then as

FADE IN
SUBTITLE

144

FADE IN - INT. VANDERBILT LOBBY

General business in lobby. Mason, conspicuous in f.g. but we do not see his face. We only see the feet and legs and hands of a very well dressed man. His gloved hands are clasped over the top of a walking-stick. A messenger boy comes into the scene and hurries through the lobby, going past Mason's chair towards the camera (desk in lobby supposed to be behind camera). As the boy passes we see Mason for the first time, as he leans forward to look out for the boy. Then he stands up gives his waistcoat a little tug, and exits towards the camera.

143

INT. PRIMROSE HOTEL LOBBY - GOING TO BENCH

At first it is difficult for Ann to tell her troubles.

145

INT. VANDERBILT LOBBY - AT DESK

The clerk has taken the wires from the boy. The boy turns away to leave the scene as Mason enters. Very pompously Mason asks "Are there any wires for me?" A clerk runs through the wires, and then smiles as he hands Mason one. Mason rips the wire open hurriedly, pretends to be deeply interested as he reads it.

146

TITLE INSERT

Flash of the wire on RECEIVED blank which Mason has sent to himself.

Continuation of 145

Mason ponders the wire a moment, then he calls the clerk's attention and says

TITLE

"LET ME HAVE MY BILL PLEASE?"

TITLE

As he finishes title he takes out his wallet, and puts the wire inside. The clerk is turned away out of the scene.

Warren finishes his title. Ann looks at him questioningly bewildered. Warren turns to get her bags, and assuring her to trust him that he'll take care of her, he urges her gently to her feet as he

147

FADE IN - INT. PRIMROSE HOTEL LOBBY

FADE IN ON INSERT

James Warren is discovered at the desk talking with Mrs. McBride. He has asked about Mason and Ann, and she tells him they are both out, and that Ann doesn't live there any more. He is greatly surprised, and ready to argue the matter, but Mrs. McBride ends the conversation by turning away to some other duty. Warren turns away from the desk, puzzled, and starts towards the entrance. As he does, Ann comes into scene carrying her bags, so that they meet right beside the bench near the stove. Ann is very dejected, hardly recognizes Warren but he stops in front of her, surprised, blocking her progress. He greets her in glad surprise, and then as she looks up at him hopelessly, he realizes that something is wrong. He asks her a quick question, like "what's the matter?" Ann looks at him like a poor little dog which has just taken a whipping. He realizes that something she is about on the point of tears. He takes her bags from her quickly, and then urges her to sit down on the bench. He sits down beside her, and then very gently urges her to tell him all about it.

148

CLOSE SHOT

(In this close shot don't establish any definite locale, he may be seated at a table in the public library.) He is reading a book of etiquette

FADE DISSOLVE TO

149

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Of a visiting card engraved with the name "Richard Mason" held in Mrs. Graves' hand.

FADE DISSOLVE TO

148

INT. PRIMROSE HOTEL LOBBY - CLOSE TO BENCH

At first it is difficult for Ann to tell her troubles, but Warren is so gentle and sympathetic in manner that she finally confides in him, telling him that she lost her job, and that Mason has told her he is through with her, and urges her to go back home. Warren asks her gently if that is what she intends to do. She shakes her head as she says that she doesn't want to go home, that she wants to find another job. Anxious to cheer Ann up, Warren tries to comfort her, but Ann feels too badly to be cheered very much. Then a sudden thought occurs to Warren, and he smiles as she says

TITLE

"I'LL BET I CAN GET YOU A JOB IN THE ARCHITECT'S OFFICE WHERE I'M WORKING."

His manner lifts Ann a little - takes her mind off her troubles a little bit, and she is a little hopeful as she says "Do you think you can?" Warren assures her eagerly that he knows he can, still working to lift her mood. Then as he makes quick plans, he looks around the lobby and then back to her as he says

TITLE

"BUT FIRST OF ALL, WE'D BETTER FIND A NICE BOARDING HOUSE FOR YOU. THIS ISN'T ANY PLACE FOR A GIRL LIKE YOU TO LIVE."

Warren finishes his title. Ann looks at him questioningly bewildered. Warren turns to get her bags, and assuring her to trust him that he'll take care of her, he urges her gently to her feet as he

FADE OUT

149

FADE IN ON
INSERT

A book of etiquette opened at a chapter "The etiquette of the Call" some sort of a line about what a man's visiting call

He is very should be. impressive in manner as he says

TITLE

"I'LL TELL THAT MY LAP DISSOLVE TO GIRL EXPLAINS MASON'S EXPLANATION."

150

CLOSE SHOT OF MASON

(In this close shot don't establish any definite locale, he may be seated at a table in the public library.)

He is reading a book of etiquette. He talks for a minute and then says

LAP DISSOLVE TO

TITLE

"I SHOULD HAVE COME IN PERSON. RATHER THAN WRITING AT ALL, BUT MY TIME WAS COMPLETELY OCCUPIED WITH A BUSINESS DEAL OF RATHER LARGE PROPORTIONS."

151

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Mason finishes his title very casually, but is quick to a Of a visiting card engraved with the name "Richard Mason" held in Mrs. Graves' hand.

LAP DISSOLVE TO

152 INT. GRAVES' LIVING ROOM - CLOSE SHOT

155 continued

Of Mrs. Graves and the butler. Mrs. Graves is holding the card. She asks the butler to show Mr. Mason in. Butler bows and exits from scene. chair, on which there is a vase of flowers, a box of cigarettes, ash tray and an electric lighter. He takes out a cigarette from the wallet, lighting the cigarette in his hand he looks toward the table.

153 INT. GRAVES' LIVING ROOM -

157

INT. GRAVES'

Mrs. Graves moves a few steps forward. The butler re-appears in the door, announces Mr. Mason, just as Mason steps into the room. Mason stops, makes a very formal bow, and then very pompously strides forward to meet Mrs. Graves. Mrs. Graves is very much impressed by Mason's manner. Her own usually formal manner takes on a little added dignity and graciousness, as she asks Mr. Mason to be seated. Mason carefully waits for Mrs. Graves to sit down and then he selects a seat near her.

158

EXT. GRAVES' HOME - (FROM SHIRLEY'S AND C.)

154

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Mason is very pompous in his manner as he talks to Mrs. Graves. He murmurs some line about "Very good of you to see me." Mrs. Graves smiles as she says "Oh, not at all!" and he hurries out of scene to come up the steps.

155

INT. GRAVES' LIVING ROOM - CLOSEUP MASON

159

INT. GRAVES' HALL - CLOSE TO OUTSIDE DOOR -

TITLE

He is very pompous and impressive in manner as he says Shirley has been watching White. It's the usual thing for her to "I FELT THAT MY LETTER ABOUT THE SHERMAN GIRL NEEDED SOME FURTHER EXPLANATION." ready for when White when he enters and hands it to him with a smile. He takes it, grinning, and says "Isn't it funny how I'm always forgetting my wallet?" She nods at him smilingly, and he turns and hurries out of scene back to the entrance if he had any more business.

156

INT. GRAVES LIVING ROOM - CLOSE SHOT

Mason finishes his title. Mrs. Graves is very much interested and courteous - listening to Mason's explanation which he starts to make. He talks for a minute and then says

TITLE

"I SHOULD HAVE COME IN PERSON. RATHER THAN WRITING AT ALL, BUT MY TIME WAS COMPLETELY OCCUPIED WITH A BUSINESS DEAL OF RATHER LARGE PROPORTIONS."

Mason finishes his title very casually, but is quick to see that he succeeded in impressing Mrs. Graves, then he

SCENE CONTINUED

160

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT CHAIR -

156 continued

Mason is talking with Mrs. Graves. As he talks, he takes out his wallet absently, opens it as if he didn't shrugs aside any further mention of business, and devotes himself to being as interesting and charming as possible. (This set-up includes two chairs in which they are sitting a small low table beside Mason's chair, on which there is a vase of flowers, a box of cigarettes, ash tray and an electric lighter. He thanks her rather elaborately and takes out a cigarette from the wallet. Still keeping the wallet in his hand he turns toward the table.

157

INT. GRAVES' HALL - MED. CLOSE SHOT AT FRONT DOOR -

161

INT. GRAVES'

The butler is discovered just opening the front door. Shirley enters from outside. She nods in dismissal to the butler who exits from scene, and she stands in the open doorway looking back towards the street.

158

EXT. GRAVES' HOME AT CURB - (FROM SHIRLEY'S POINT OF VIEW)

There is a taxi at the curb, the driver waiting to be paid and Douglas White pretends to be fumbling through his pocket for his wallet. Then he makes a gesture of annoyance as if to say "Gee whiz, I've forgotten my wallet again." then he turns around and grins towards the camera (as if towards Shirley), then says to the driver "Just a minute," and he hurries out of scene to come up the steps.

162

INT. GRAVES' LIVING ROOM

Closeup Mason's hand as he puts the wallet down on the table. This is to be cut into previous scene as he starts to put wallet on table.

159

INT. GRAVES' HALL - CLOSE TO OUTSIDE DOOR -

163

INT. GRAVES'

Shirley has been watching White. It's the usual thing for her to pay the cab fare, so with a little smile she opens her purse and takes out a bill. She has it ready for when White when he enters and hands it to him with a smile. He takes, it grinning, and says "Isn't it funny how I'm always forgetting my wallet?" She nods at him smilingly, and he turns and hurries out of scene back to the cab. Mrs. Graves has evidently not noticed it. Just as Mason starts to say something to her, her eyes go toward the door, and she indicates that she sees Shirley out of scene. Mason's eyes follow hers toward the doorway. He starts to get to his feet.

160

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT CHAIR -

164

INT. GRAVES'

Mason is talking with Mrs. Graves. As he talks, he takes out his wallet absently, opens it as if he didn't realize what he was doing (on the inside of the wallet there is a pocket for cigarettes) Mason suddenly pretends to become aware of what he is doing, and with a little smile of apology, he indicates the cigarettes and asks her if she would mind if he smoked. She shakes her head smilingly, and says "Of course not, you'll find what you need on the table." He thanks her rather elaborately and takes out a cigarette from the wallet. Still keeping the wallet in his hand he turns toward the table.

165

INT. GRAVES' LIVING ROOM - CLOSE TO CHAIRS -

161

INT. GRAVES' LIVING ROOM - CLOSE SHOT MASON -

166

INT. GRAVES'

The little table is directly in front of him from his angle. Mason looks down at the table, looking about for a match. Then he gets the significance of the lighter. It's the first lighter he has ever seen and he picks it up not quite sure of himself. He turns and smiles off scene towards Mrs. Graves to cover his moment's hesitation, and then holds the lighter to his cigarette. As he lights his cigarette he again flicks his eyes towards Mrs. Graves, and then very unobtusably slips his wallet on the table behind the bunch of flowers. Then he sets down the lighter, and turns back in his chair to face Mrs. Graves out of scene. Shirley enters the scene behind her, stopping just back of her and a little to one side.

162

INT. GRAVES' LIVING ROOM

167

INT. GRAVES'

Closeup Mason's hand as he puts the wallet down on the table. This is to be cut into previous scene as he starts to put wallet on table.

163

INT. GRAVES' LIVING ROOM - CLOSEUP CHAIR -

As Mason turns back to face Mrs. Graves he eyes her carefully to see if he got away with planting the wallet. Mrs. Graves has evidently not noticed it. Just as Mason starts to say something to her, her eyes go toward the door, and she indicates that she sees Shirley out of scene. Mason's eyes follow hers toward the doorway. He starts to get to his feet.

163

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT DOOR TO HALL -

164

INT. GRAVES' LIVING ROOM - CLOSE SHOT ON DOOR TO HALL -

Shirley enters the doorway from hall and stops just inside the living room. She looks from her mother to Mason enquiringly. The little smile she had for White has faded as soon as she has seen Mason. She is very regal and haughty as she waits to find out who he is.

165

INT. GRAVES' LIVING ROOM -

165

INT. GRAVES' LIVING ROOM - CLOSE TO CHAIRS -

Mason has risen and is killing his cigarette in the ash tray eagerly anticipating his introduction to Shirley. He looks towards Mrs. Graves with sort of a smirk of expectancy and Mrs. Graves presents him to her daughter. (off scene) with a little gesture of her hand. Mason bows very pompously.

166

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT DOOR TO HALL -

Shirley acknowledges the introduction with a little formal inclination of her head, and just as she does, White enters the scene behind her, stopping just back of her and a little to one side.

170

INT. GRAVES' LIVING ROOM -

The butler is discovered just giving his hat, walking-stick and gloves to Mason who takes them, thanking the butler very pompously, and starts towards the front door.

167

INT. GRAVES' LIVING ROOM - CLOSE TO CHAIRS -

The smile of satisfaction which Mason has worn fades as he sees White (out of scene). He can't quite figure out where this man fits into the picture. As he looks at him puzzled, and on guard, Mrs. Graves makes the introduction between the two men. She has lost her smile too, to indicate she does not care for White. Mason acknowledges the introduction with a little nod of his head.

171

INT. GRAVES' LIVING ROOM -

Mason enters scene and starts to reach for the front door knob, then, just as the butler enters scene behind him, Mason catches himself, realizing that he is making a faux pas, he pulls his hand back from the door quickly, and steps around for the butler to open it. As the butler opens the door, Mason puts on his hat and starts to put on his gloves, exiting very leisurely and impressively.

168

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT DOOR TO HALL -

White eyes Mason up and down for just a moment before he acknowledges the introduction with a slight bow. He is wondering where Mason fits into the picture but isn't taking him too seriously. White stands with his thumbs hooked in his waistcoat-pocket twiddling his fingers up and down on his tummy.

TITLE

Shirley laughs at his joke, but Mrs. Graves frowns him with a look - she never hesitates to show White that she doesn't like him. White takes Mrs. Graves' snubbing with a lifting of the eyebrows and a twist of his lips and comes over toward the table to get himself a cigarette.

169

INT. GRAVES' LIVING ROOM -

Mason senses that this is the time for him to make his get away. He turns to Mrs. Graves and bids her a very formal adieu. She extends her hand. He takes it and bends over it almost as if he were going to raise it to his lips. Then he turns and walks over towards Shirley and White. He makes Shirley a very elaborate bow. She acknowledges this with rather a cool inclination of her head. He turns towards White and starts to extend his hand, then as White makes no move to take it, but merely nods a rather curt goodbye, Mason's hands takes the same position on his tummy as those of White's and he nods in exact duplicate of White's manner. Then as White watches him with rather amused eyes, Mason makes another bow towards the room in general and exits to the hall quickly. White and Shirley start over towards Mrs. Graves.

170

INT. GRAVES' LIVING ROOM -

Mason enters scene and starts to reach for the front door knob, then, just as the butler enters scene behind him, Mason catches himself, realizing that he is making a faux pas, he pulls his hand back from the door quickly, and steps around for the butler to open it. As the butler opens the door, Mason puts on his hat and starts to hear put on his gloves, exiting very leisurely and impressively.

171

INT. GRAVES' LIVING ROOM - CLOSE UP WALLET -

172

INT. GRAVES' HALL -

The butler is discovered just giving his hat, walking-stick and gloves to Mason who takes them, thanking the butler very pompously, and starts towards the front door.

173

INT. GRAVES' LIVING ROOM - CLOSE UP WALLET -

His eyes are wide in astonishment. He says "Thank you" and turns to look off scene at Mrs. Graves and Shirley.

174

INT. GRAVES' HALL - CLOSE SHOT FRONT DOOR -

Mason enters scene and starts to reach for the front door knob, then, just as the butler enters scene behind him, Mason catches himself, realizing that he is making a faux pas, he pulls his hand back from the door quickly, and steps around for the butler to open it. As the butler opens the door, Mason puts on his hat and starts to hear put on his gloves, exiting very leisurely and impressively.

175

INT. GRAVES' LIVING ROOM -

of the wallet in his hand, she comes down to him. Shirley following more slowly. White shows her the bills in the wallet, his eyes wide in astonishment, and Mrs. Graves takes it from him rather abruptly. Shirley passes beside her mother, as her mother examines the wallet.

172

INT. GRAVES' LIVING ROOM - MED. SHOT - THE WALLET IN MRS. GRAVES'

Before Shirley has a chance to question her mother, White indicates towards the hall and laughs as he says

TITLE

"WHO'S YOUR LITTLE KEEPIE FRIMED?"

Shirley laughs at his joke, but Mrs. Graves freezes him with a look - she never hesitates to show White that she doesn't like him. White takes Mrs. Graves' snubbing with a lifting of the eyebrows and a twist of his lips and eases over toward the table to get himself a cigarette. Shirley laughs a little as she asks her mother "Who is he?" Mrs. Graves explains hurriedly that he is the man who wrote the letter, and Shirley says "Oh." indifferently, dismissing him from her mind.

173

INT. GRAVES'

White takes the wallet and looks at the side and stands there enquiringly. Mrs. Graves examines the wallet further. She takes out visiting card, looks at it, puts it back and then takes out a folded telegram. She looks at her daughter enquiringly, as she says "Do you think I should open this?" Shirley says "Certainly

173

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT SMALL ROUND TABLE

White is helping himself to a cigarette. As he starts to pick up the lighter, he catches sight of the wallet. He sets down the lighter and picks up the wallet.

173

INSERT

Telegram in Mrs. Graves' hand (this is the same telegram which Mason sent to himself.)

174

INT. GRAVES' LIVING ROOM - CLOSE UP WALLET -

In White's hand. White's hands open the wallet, disclosing a thick pile of bills.

180

INT. GRAVES' LIVING ROOM -

Mrs. Graves, very much impressed by the wire, and hurriedly hands it to Shirley. White takes his eyes off it as if he couldn't

175

INT. GRAVES' LIVING ROOM - CLOSEUP WHITE -

His eyes are wide in astonishment. He says "Phew!" and turns to look off scene at Mrs. Graves and Shirley. He looks at Shirley very much impressed with the wire, and claps his hand to his forehead as he says "Three hundred and fifty thousand dollars, I didn't know the mint had ever made that much money" Shirley laughs at him.

176

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Mrs. Graves and Shirley turn toward White as they hear his explanation, and then as Mrs. Graves catches sight of the wallet in his hand, she comes down to him. Shirley following more slowly. White shows her the bills in the wallet, his eyes wide in astonishment, and Mrs. Graves takes it from him rather abruptly. Shirley pauses beside her mother, as her mother examines the wallet. Mrs. Graves discovers a telephone. She speeds into the phone, waits a moment. She has put the wallet down on the desk beside the phone. Shirley and White enter the scene as Mrs. Graves sees White eyeing the wallet, she reaches out and moves it toward her, then in re-

181

INT. GRAVES'

SCENE CONTINUED

177 INT. GRAVES' LIVING ROOM - CLOSE SHOT OF THE WALLET IN MRS. GRAVES' HANDS

181 continued

Mrs. Graves' hands turn the wallet so we can read the name "Richard Mason". Shirley has laughed at White as her mother moves the wallet out of his reach. Then Mrs. Graves registers disappointment at something she hears over the phone. She hangs up the receiver, turns back to her daughter and says rather bewildered.

178

TITLE MR. MASON CHECKED OUT OF THE VANIER HOTEL
INT. GRAVES' LIVING ROOM - CLOSE SHOT AND LEFT NO ADDRESS.

Mrs. Graves looks at her daughter, and says "It's Mr. Mason's." Shirley indicates the wallet and says "Look inside and see if we can find out where we can send it to him." White eases into the scene at the side and stands there enquiringly. Mrs. Graves examines the wallet further. She takes out visiting card, looks at it, puts it back and then takes out a folded telegram. She looks at her daughter enquiringly, as she says "Do you think I should open this?" Shirley says "Certainly go ahead, we have to find out where to send this." As Mrs. Graves unfolds the telegram White moves over to a position where he can read it over her shoulder.

FADE IN
TURTLE

IT WAS PART OF MANNON'S CAREFULLY PLANNED SCHEME TO RETURN FOR THE WALLET THE FOLLOWING DAY.

179

INSERT

Telegram in Mrs. Graves' hand (this is the same telegram which Mason sent to himself.)

FADE OUT

182

FADE IN - INT. GRAVES' LIVING ROOM - MEDIUM SHOT

180

INT. GRAVES' LIVING ROOM - CLOSE SHOT GROUP

Mrs. Graves, very much impressed by the wire, and hurriedly hands it to Shirley. White bats his eyes as if he couldn't believe it and moves around to again read the wire over Shirley's shoulder, as Mrs. Graves says "I'll call the Vanderbilt immediately" and exits out of the scene toward her desk. White reads the wire over Shirley's shoulder and then he takes the wire in his own hands. He looks at Shirley very much impressed with the wire, and claps his hand to his forehead as he says "Three hundred and fifty thousand dollars, I didn't know the mint had ever made that much money" Shirley laughs at him.

183

INT. GRAVES' LIVING ROOM - CLOSEUP MASON

He addresses himself to Mrs. Graves as he says

TITLE

"SEVERAL VERY IMPORTANT BUSINESS DEALS

181

INT. GRAVES' LIVING ROOM - CLOSE TO DESK -

Mrs. Graves discovered at a telephone. She speaks into the phone, waits a moment. She has put the wallet down on the desk beside the phone. Shirley and White enter the scene as Mrs. Graves sees White eyeing the wallet, she reaches out and moves it toward her, then in re-

SCENE CONTINUED

180

INT. GRAVES' LIVING ROOM - CLOSE UP MASON

181 continued

response to something she hears over the phone, she speaks into the phone asking if they will take a message for Mr. Mason. Shirley has laughed at White as her mother moves the wallet out of his reach. Then Mrs. Graves registers disappointment at something she hears over the phone. She hangs up the receiver, turns back to her daughter and says rather bewildered

TITLE

"MR. MASON CHECKED OUT OF THE VANDERBILT THIS MORNING AND LEFT NO ADDRESS."

182

INT. GRAVES' LIVING ROOM

She finishes title, and she looks down at the wallet, and then says

183

TITLE OVER MASON

"OH WELL, HE'LL SURELY COME BACK FOR IT."

She finishes title, she picks up the wallet and starts to lock it away in a drawer in her desk as we FADE OUT.

Mason comes in to see him. Mason takes them very off-handedly. He is very sure of himself, gives the butler a patronizing smile, and strides to the front door as if he owned the place. He stands there waiting. The butler opens the door and bows him out. Mason strides on out very pompously.

184

FADE IN
SUBTITLE

IT WAS PART OF MASON'S CAREFULLY PLANNED SCHEME TO RETURN FOR THE WALLET THE FOLLOWING DAY.

FADE OUT

185

INT. GRAVES' LIVING ROOM - MED. SHOT

182

FADE IN - INT. GRAVES' LIVING ROOM - MED. SHOT

Mason, Shirley and Mrs. Graves discovered. Mason occupies the center of the stage. He is tapping one hand with his wallet, very casually as he talks with them, turning from one to the other. Mrs. Graves is very cordial and affable to him while Shirley is very cold and unsmiling in manner. Now Mason puts away his wallet and then rises as he says he must go. Mrs. Graves rises also as Mason takes her hand in farewell. Shirley rises very reluctantly just out of courtesy to her mother. Mason straightens up from bowing over Mrs. Graves' hand.

187

INT. GRAVES' LIVING ROOM

TITLE

"I THINK MR. MASON IS VERY CHARMING, AND I HOPE YOU'D BE A LUCKY GIRL IF A MAN LIKE THAT WERE INTERESTED IN YOU...."

She finishes title.

183

INT. GRAVES' LIVING ROOM - CLOSEUP MASON

He addresses himself to Mrs. Graves as he says

184

TITLE

"SEVERAL VERY IMPORTANT BUSINESS DEALS WILL COMPEL ALL OF MY ATTENTION FOR THE NEXT FEW DAYS, BUT AFTER THAT I HOPE TO GIVE MYSELF THE PLEASURE, WITH YOUR KIND PERMISSION, OF ENTERTAINING YOU BOTH."

183
184

INT. GRAVES' LIVING ROOM - CLOSEUP MRS. GRAVES

INT. GRAVES' LIVING ROOM - CLOSE SHOT GROUP

Mason finishes his title, looking from Mrs. Graves to Shirley, and back to Mrs. Graves. Mrs. Graves hastens to accept his invitation, saying "We shall be very happy to accept." Shirley makes no indication of her acceptance at all until, as Mason turns towards her, her mother gives her a little frown. Then she nods rather coldly, "Thank you". Mason bows again, pompously, well pleased with the impression he's made and starts out of scene.

189

INT. GRAVES' LIVING ROOM - CLOSE SHOT SHIRLEY

185

INT. GRAVES' HALL

Shirley gives a little start of surprise and annoyance at a criticism of white, then she turns away, adjusting the pillows of the chaise longue as she says. The butler indicates that he sees Mason coming, gets Mason's hat, stick, and gloves, offers them to him as Mason comes in to see him. Mason takes them very off-handedly. He is very sure of himself, gives the butler a patronizing smile, and strides to the front door as if he owned the place. He stands there waiting. The butler opens the door and bows him out. Mason strides on out very pompously.

186

INT. GRAVES' LIVING ROOM - MED. SHOT

Mrs. Graves is ready to carry the discussion further, but she is interested in the entrance of the butler, who comes in carrying a large box and from the florist. Mrs. Graves indicates to the butler to put the box down. Shirley is ridiculing Mason. She strides up and down, makes a stiff, pompous bow in front of her mother, and then straightens up and laughs. Shirley goes to the table, and starts to unpack the box and remove the lid.

187

INT. GRAVES' LIVING ROOM - CLOSEUP MRS. GRAVES

182

INSERT

Mrs. Graves is annoyed by her daughter's mimicry and says

TITLE

"I THINK MR. MASON IS VERY CHARMING, AND THAT YOU'D BE A LUCKY GIRL IF A MAN LIKE THAT WERE INTERESTED IN YOU....."

She finishes title.

188

INT. GRAVES' LIVING ROOM - CLOSE SHOT SHIRLEY

Shirley laughs as she drops down into a chair or the chaise longue, and says "Oh, mother, don't be absurd."

189

INT. GRAVES' LIVING ROOM - CLOSEUP MRS. GRAVES

quite annoyed with her daughter, and revealing her dislike for White plainly Mrs. Graves says

TITLE
TITLE

"...INSTEAD OF THAT WORTH ESS DOUG AS WHITE WHO IS LITTLE BETTER THAN A 'HE-GOLD-DIGGER'."

Mrs. Graves finishes title very stiffly.

Mrs. Graves is greatly surprised. She says "What do you mean?" and hurries over to take the card out of the box. As she does Shirley picks up the flowers. She reads the card, and then a smile comes to her face and she hands the card to Shirley. Shirley looks down at the card.

190

INT. GRAVES' LIVING ROOM - CLOSE SHOT SHIRLEY

She gives a little start of surprise and annoyance at her mother's criticism of White, then she turns away, adjusting the pillows of the chaise longue as she says "Oh, please mother, let's not go into that, we've discussed it enough."

194

INSERT

For the mother (written) RICHARD MASON
of the charming Miss Graves.

191

INT. GRAVES' LIVING ROOM

Mrs. Graves is ready to carry the discussion farther, but she is interested in the entrance of the butler, who comes in carrying a large box of from the florist. Mrs. Graves indicates for the butler to put the box down on the table. Shirley brightens up a little, thinking the flowers may be from Douglas. Mrs. Graves looks at the box and then to the butler as she says "who are they for?" the butler answers "There was no name madame." Then the butler exits from scene. Shirley goes to the table, and starts to unpack the box and remove the lid.

195

INT. GRAVES' LIVING ROOM - CLOSE SHOT CHAISE LONGUE

192

INSERT

Close shot of box of flowers. Shirley's hands lift off the lid, disclosing the flowers. A card is centralized in scene, half hidden by the flowers, so that we read only the words, "For the mother" which is written above the name "Richard Mason." Shirley is thoroughly disappointed as she says "Mother, stop, please. I'm not interested in Mr. Mason and never will be!" Shirley speaks her title with a note of finality, and starts to turn away, but her mother calls her attention back as she catches Shirley in talking about Mason, and the advantage of marrying him in very decided manner. Shirley sees that she is in for a lecture and she drops down on the couch with an air of forced patience eyeing her mother with a little defiance as Mrs. Graves continues attacking her.

193

INT. GRAVES' LIVING ROOM - CLOSE SHOT AT TABLE

Shirley looks up to her mother and laughs. She indicates the flowers with her hand as she says laughingly, teasingly

TITLE

"IT'S YOU THAT HE'S INTERESTED IN, MOTHER DEAR."

TITLE

Mrs. Graves is greatly surprised. She says "What do you mean?" and hurries over to take the card out of the box, as she does Shirley picks up the flowers. She reads the card, and then a smile comes to her face and she hands the card to Shirley. Shirley looks down at the card

Shirley is playing with the card of one of the pillows. Mrs. Graves goes on to say

TITLE

"YOU'VE ALWAYS HAD A BEAUTIFUL HOME -- BEAUTIFUL CLOTHES -- YOU COULDN'T BE HAPPY WITHOUT THEM, COULD YOU?"

194

INSERT

The card

As Mrs. Graves finishes her little speech Shirley turns towards her, spreading her arms in a gesture as she says "Well, I'm not interested in Mr. Mason of the charming Miss Graves."

As-Mrs.-Graves

Continuation of 193

197

INT.

Shirley's face fades as she reads the card, and then she quickly drops the flowers back into the box, and brushes her hands together as if to say "I'll have nothing to do with it." Then she exits from scene towards the chaise longue. Mrs. Graves looks after her, exasperated, and framing what it is she is going to say to Shirley. Then very determinedly she exits out of scene toward Shirley.

19508

INT. GRAVES' LIVING ROOM - CLOSE SHOT CHAISE LONGUE

TITLE

Shirley strolls in to the couch drying her fingers with her handkerchief. Her mother enters to her (Shirley's back is turned three quarters towards her mother) Mrs. Graves says "You see, Mr. Mason is interested in you and you are a lucky girl. If you're sensible you won't lose this chance --" Shirley turns on her mother, interrupting her, thoroughly exasperated as she says "Mother, stop, please. I'm not interested in Mr. Mason and never will be!" Shirley speaks her title with a note of finality, and starts to turn away, but her mother calls her attention back as she starts in talking about Mason, and the advantage of marrying him in very decided manner. Shirley sees that she is in for a lecture and she drops down on the couch with an air of forced patience eyeing her mother with a little defiance as Mrs. Graves attacks her.

199

INSERT

Shirley's hand lifts the top bill into focus and we read a bill from a modiste. On the bill is written "Past due, please remit." Shirley's hand slides this bill under the others. She brings the second one into focus. On the bottom of this bill is stamped "Past due". This bill is put aside for a third on which is written "Unless this account is paid immediately it will be put in the hands of the collector."

continuation of scene 196

196

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Mrs. Graves tries to reason with Shirley, almost pleading in her manner -- Shirley remains absolutely indifferent. Mrs. Graves says

TITLE

"SHIRLEY, I HAVE GIVEN YOU EVERY OPPORTUNITY over to slip IN THE WORLD AND YOU HAVE MADE NOTHING OF IT."

As Mrs. Graves finishes her title Shirley shrugs indifferently playing with the cord of one of the pillows. Mrs. Graves goes on to say

TITLE

"YOU'VE ALWAYS HAD A BEAUTIFUL HOME -- BEAUTIFUL CLOTHES -- YOU COULDN'T BE HAPPY WITHOUT THEM, COULD YOU?"

200

INT. GRAVES' LIVING ROOM

As Mrs. Graves finishes her title, Shirley turns towards her, spreads out her hands in a little gesture as she says "Well, what has that to do with it?" Mrs. Graves holds her daughter's eyes steadily for a moment, and then without a word gets up and exits from scene toward desk.

197

INT. GRAVES' LIVING ROOM - CLOSE TO DESK

Mrs. Graves enters hurriedly, opens the drawer and takes out a flock of bills and exits from scene back towards the couch with them.

198

INT. GRAVES' LIVING ROOM - AT CHAISE LONGUE

Shirley watches her mother enquiringly as she comes into scene. Mrs. Graves drops the bills in Shirley's lap as she says

TITLE

"THAT'S JUST HOW BAD THING ARE."

Shirley looks at her mother, troubled for a moment, and then her eyes go down to the bills. She starts to pick one up.

199

INSERT

Closeup bills in Shirley's lap. Shirley's hand lifts the top bill into focus and we read a bill from a modiste. On the bill is written "Past due; please remit." Shirley's hand slips this bill under the others. She brings the second one into focus. On the bottom of this bill is stamped "Past due". This bill is put aside for a third on which is written "Unless this account is paid immediately it will be put in the hands of the collector."

continuation of scene 199

Shirley looks at one or two more of the bills and then up at her mother. Her mother says "Do you see how bad it is now? Do you understand why I am so anxious?" Shirley interrupts her mother. She says impatiently and with an air of resignation "A ll right, mother, you win." Mrs. Graves beams on her daughter and leans over to slip her arms around her as she says "That's a dear girl." but Shirley shrugs away from the embrace gets up and exits from scene. Mrs. Graves is still talking happily as she looks after Shirley.

Of Mason sitting at his desk. He works on his nails a minute and then spreads out his hands examining them, displeased with their appearance. He rubs the nails on one hand with the palm of the other, then looks at his hands again, then looks off towards the kettle where Dane usually works, and

200

INT. GRAVES' LIVING ROOM - CLOSE SHOT

Shirley walks in past camera and then turns to face camera as she says

TITLE

"BUT DON'T EXPECT ME TO INCLUDE LOVE
IN THE BARGAIN, I'LL MAKE MY OWN TERMS."

201

INT. LOFT. CLOSE SHOT DANE.

Dane is working over one of the kettles. He hears his name called, turns toward camera, and then comes forward as if to go to the desk.

201

INT. GRAVES' LIVING ROOM - MED. SHOT

Shirley finishes her title defiantly, turns on her heel and walks out of room. Her mother smiles as she looks after her, not caring how Shirley may feel about it as long as she has promised to encourage Mason.

TITLE

"CAN YOU INVENT SOMETHING TO
CURE RED HANDS?"

FADE OUT

INT. GRAVES' LIVING ROOM. CLOSE SHOT.

As Mason finishes his title Dane grins, and says, "Sure I can fix up something in a few minutes". Mason looks pleased and says, "Well, fly to it". Dane nods and exits from the scene. Mason looks after him well pleased, looks at his hands as much as to say, "Well, these will be fixed all right."

He goes to the desk and looks over the bills and looks at the kettle.

202

INT. LOFT. CLOSE SHOT.

Dane takes a druggist's mortar and pestle, and from a nearby shelf takes liquids and powders, and starts mixing them in the mortar.

Shirley's hands are sticking together in her lap. She looks at her hands and says, "Well, these will be fixed all right." She looks at the kettle and says, "Well, these will be fixed all right."

202

FADE IN
INT. LOFT. CLOSE SHOT. MASON'S HANDS.
He is cleaning his nails and pushing back the
cuticle with the letter opener

LAP DISSOLVE TO

203

INT. LOFT. CLOSE SHOT.
Of Mason sitting at his desk. He works on his
nails a minute and then spreads out his hands examin-
ing them, displeased with their appearance. He rubs
the nails on one hand with the palm of the other,
then looks at his hands again, then looks off
towards the kettle where Dane usually works, and
calls Dane's name.

TITLE

(In this sequence Mason wears his old clothes)

BORN ANOTHER SOURCE OF REVENUE TO
MAKE POSSIBLE HIS NEW AMBITION.

204

INT. LOFT. CLOSE SHOT DANE.
Dane is working over one of the kettles. He hears
his name called, turns toward camera, and then comes
forward as if to go to the desk.

FADE IN

205

INT. GRAVES' LIVING ROOM. CLOSE SHOT OF SHIRLEY'S HANDS-
Taking a very beautiful diamond necklace out of a
box.
INT. LOFT. CLOSE SHOT AT MASON'S DESK
Mason studies his hands thoughtfully, then looks up
as Dane enters and says:

TITLE

"CAN YOU INVENT SOMETHING TO
CURE RED HANDS?"

210

INT. GRAVES' HALL. CLOSE SHOT.
As Mason finishes his title Dane grins, and says, "Sure
I can fix up something in a few minutes". Mason is
looks pleased and says, "Well, fly to it". Dane
nods and exits from the scene. Mason looks after
him well pleased, looks at his hands as much as to
say, "Well, these will be fixed all right."

206

INT. LOFT. CLOSE SHOT.
Dane takes a druggist's mortar and pestle, and
from a nearby shelf takes liquids and powders, and
starts mixing them in the mortar.

211

INT. SHIRLEY'S HANDS ARE RESTING TOGETHER IN HER LAP.
Mason's hand comes into scene, takes hold of her
left hand, and he slips a very beautiful diamond
ring on her third finger. Then Mason's hand starts
to lift Shirley's hand up out of the scene and she
draws her hand away and drops them into her lap again.

207 INSERT

INT. LOFT, CLOSE SHOT MORTAR.

Dane's hand mixes the various ingredients in the mortar. The other hand is pouring some powder into the mortar.

LAP DISSOLVE TO

208 INSERT

Billboard on a roof done in miniature, reading:

DANE'S INFALLIBLE SKIN BLEACH

FADE OUT

FADE IN

TITLE

SO OUT OF MASON'S VANITY WAS
BORN ANOTHER SOURCE OF REVENUE TO
MAKE POSSIBLE HIS NEW AMBITION.

214

INT.

GRAVES LIVING ROOM. CLOSE SHOT OF MASON. Mason holds the center of the stage and is very pompous and impressive. Shirley listens to him very indifferently, but Mrs. Graves pays him the compliment of rapt attention. White strolls in at the edge of the scene.

FADE OUT

FADE IN

209

INT. GRAVES' LIVING ROOM. CLOSE SHOT OF SHIRLEY'S HANDS-Taking a very beautiful diamond necklace out of a jeweler's box.

216

INT.

White listens to Mason's plan for a new company, hoping to take Mason down. She sneeringly says "you'll be organizing a million dollar company before long, won't you, Mason?"

LAP DISSOLVE TO

210

INT. GRAVES'S HALL. CLOSE SHOT.

Of delivery boy's receipt book. It is opened at a page and on the regular printed form which carries the heading "Tiffany and Company" Received, one diamond bracelet. The messenger boy's finger points to the line for the signature. Shirley's hands come into scene. She takes the pencil from the boy's hand and signs her name on the blank. Then the boy withdraws the book from the scene and hands her a package.

216

INT.

White is trying to do her best to get out of jealousy. Mrs. Graves is extremely annoyed at the thought of her from him to Mason apprehensively. On the occasion and pulls himself up even a little more pompously. In a way to get out of the group.

LAP DISSOLVE TO

211

INT. GRAVES LIVING ROOM. CLOSE SHOT.

Shirley's hands are resting together in her lap. Mason's hand comes into scene, takes hold of her left hand, and he slips a very beautiful diamond ring on her third finger. Then Mason's hand starts to lift Shirley's hand up out of the scene and she draws her hand away and drops them into her lap again.

LAP DISSOLVE TO

212 INSERT INT. An engraved invitation which reads; to the effect that Mrs. Laura Newton Graves requests your company at a dinner in honor of the engagement of her daughter, Shirley, to Mr. Richard Mason.

TITLE "AS A MATTER OF FACT, THAT IS JUST WHAT I AM" LAP DISSOLVE TO

213 INT. GRAVES LIVING ROOM. There are about twenty people in all, all in evening clothes. They stand in little groups waiting for dinner to be announced, some of them sitting talking together, the largest group is the one nearest the door to hall which includes Mrs. Graves, Shirley and Mason. White hovers around on the edge of this group.

214 INT. GRAVES LIVING ROOM. CLOSE SHOT GROUP. Mason holds the center of the stage and is very pompous and impressive. Shirley listens to him very indifferently, but Mrs. Graves pays him the compliment of rapt attention. White strolls in at the edge of the scene.

TITLE "I THINK I MAY HAVE A PLACE FOR YOU IN MY ORGANIZATION. COME DOWN TO MY OFFICE AND WE'LL TALK IT OVER."

215 INT. GRAVES LIVING ROOM. CLOSE SHOT WHITE. White listens to Mason for a moment, and then, hoping to take Mason down a bit he says sneeringly "you'll be organising a million dollar company before long, won't you, Mason?"

216 INT. GRAVES LIVING ROOM. CLOSE SHOT GROUP. As White finishes his title they all turn and look at him, and White sneers at Mason, confident that he will get a rise out of him. Shirley looks at White knowing that White is trying to do and feeling that he must be going it out of jealousy. Mrs. Graves is extremely annoyed at White and looks from him to Mason apprehensively, but Mason is equal to the occasion and pulls himself up even a little more pompously.

217 INT. Shirley gives White a sympathetic look and then turns to answer some woman who speaks to her. In b.g. the dining room doors are opened by the butler revealing a long dining room table beautifully set. The butler comes forward to the door of the living room where he announces that dinner is served. Mrs. Graves starts the movement towards the dining room.

217

INT. GRAVES LIVING ROOM. CLOSEUP MASON.
Mason darts a look at White, well aware of what White's trying to do but he is master of the situation and very pompous as he says -

TITLE

"AS A MATTER OF FACT, THAT IS JUST
WHAT I AM GOING TO DO."

PAGE IN

TITLE

218

INT. GRAVES LIVING ROOM. CLOSE SHOT GROUP.
Everyone is looking at Mason and very much impressed. Mrs. Graves beams upon him proudly and then looks around at her circle of friends. White is confused, struggles not to show it, and Shirley looks at Mason in surprise. As Mason turns to her she tries to cover her surprise by saying, "Is that so?". He nods in assurance.

219

INT. GRAVES LIVING ROOM. CLOSE SHOT MASON AND SHIRLEY.
Mason nods to Shirley as he says, "Yes, I am already formulating my plans for the company". Then he turns back towards White and says:

TITLE

"BY THE WAY, WHITE, I THINK I MAY
HAVE A PLACE FOR YOU IN MY ORGANIZATION.
COME DOWN TO MY OFFICE AND WE'LL TALK
IT OVER."

220

INT. GRAVES LIVING ROOM. ANOTHER GROUP.
Mason finishes his title in a very condescending way. The title goes through Shirley like a knife. She darts a quick look at Mason, biting her lips in annoyance.

220

INT. GRAVES LIVING ROOM. CLOSE SHOT OF WHITE.
White realizes that he has been topped and that he must suffer the humiliation. He makes an effort to pass it off as he smiles and says, "It's very kind of you, I'm sure."

221

INT. GRAVES LIVING ROOM. GROUP WITH DOORS TO DINING ROOM
IN BACKGROUND ACROSS THE HALL.
Mason turns to speak to other members of the group. Shirley gives White a sympathetic look and then turns to answer some woman who speaks to her. In b.g. the dining room doors are opened by the butler revealing a long dining room table beautifully set. The butler comes forward to the door of the living room where he announces that dinner is served. Mrs. Graves starts the movement towards the dining room.

222

INT. GRAVES LIVING ROOM WITH DINING ROOM IN B.G. LONG SHOT
The guests start toward the dining room, Mrs. Graves
leading the way with some older man, Mason and
Shirley following her. At the director's discretion.

FADE OUT

227

TITLE

FADE IN

INT. GRAVES CONSERVATORY. BY THE TIME DINNER WAS OVER MASON WAS
FIRMLY ESTABLISHED AS AT LEAST A MILLIONAIRE.

FADE OUT

223

FADE IN

INT. GRAVES LIVING ROOM. GROUP.
This is a group of three or four men talking with
Mason. Mason is getting over big and the men are
rather deferential to him. A man and two women
enter scene and Mason immediately drops all mention
of business and by his manner makes the women the
center of the stage.

224

TITLE

INT. GRAVES LIVING ROOM. ANOTHER GROUP.

Mrs. Graves is in this group. Two or three men and
women are talking with her about her future son-in-law.
They cast admiring glances off toward Mason and Mrs.
Graves is in the height of her glory.

225

INT. GRAVES CONSERVATORY.

Shirley, White and another couple are discovered
strolling through the conservatory. They stroll to
a point where there's a big bank of flowers and sort of
an arbor seat in foreground. White stalls a moment,
pretending to examine the flowers. The other couples
stroll on. Shirley starts to follow the couple slowly.

TITLE

226

INT. GRAVES CONSERVATORY. CLOSEUP SHOT.
As Shirley moves to go out of scene, White catches hold of her scarf, throwing the end on a prickly plant, so that it catches on the thorns.

227

INT. GRAVES CONSERVATORY. CLOSE SHOT
Shirley is surprised as White releases her hand. She looks down at her scarf and then
INT. GRAVES CONSERVATORY. CLOSE SHOT
White finishes entangling Shirley's scarf in the flowers. As Shirley starts on she feels that the scarf is caught and turns back. As she turns back he loosens the end of the scarf all the time watching off to be sure that his stall got over all right with the other couple. The other couple have evidently gone out of sight and he feels safe. As he adjusts the scarf around Shirley's shoulders he draws her towards him by the scarf and says, "I must talk with you." Shirley gives a nervous glance around. He begs her to let him have just a moment and urges her to sit down on the bench. She yields, rather reluctantly, as if almost afraid to trust herself with him, and for that reason, more fearful of being caught. He sits down beside her and very pleadingly with suppressed passion, he says, "Shirley, are you really going to marry Mason?" Shirley holds his eyes for just a moment, fascinated, and then her eyes lower and she turns her head away playing with her scarf, fighting to suppress the desire she feels to throw herself into his arms. As she lifts her head and looks straight past the camera despairingly, White allows more pretended passion to creep into his manner. He leans closer to her and says:

TITLE

"I CAN'T LET YOU GO THROUGH WITH THIS, SHIRLEY."

228

INT. CONSERVATORY. CLOSEUP SHIRLEY.
As White finishes his title his hand closes over hers and into Shirley's face comes a great happiness. She turns towards him slowly, all her love for him in her eyes.
As Shirley finishes her title she starts to rise.

229

INT. GRAVES CONSERVATORY.
All her love for White in her eyes, ready to chuck everything for him is he wants her. With infinite sweetness and yielding, she says:

230

TITLE

"DOUGLAS, IF YOU REALLY WANT ME - - -"

229

INT. GRAVES CONSERVATORY. CLOSEUP HANDS.

White's hand closes tighter over Shirley's, almost as if he would crush it, and then his fingers relax and his hand draws away from hers.

230

INT. CONSERVATORY. CLOSE SHOT

Shirley is surprised as White releases her hand. She looks down at her hand wonderingly and then up at him. His head is half turned away as if he were ashamed of himself, and now he turns back to her with pretended heart-break as he says:

TITLE

INT. GRAVES CONSERVATORY. CLOSE SHOT (FROM WHITE'S ANGLE)
Mason is "YOU MAKE ME REALIZE HOW SELFISH I AM." flowers or shrubbery.

White finishes his title humbly, pretending to make his great renunciation. Shirley looks at him, bewildered. He sees that she is about to speak and he turns away and gets to his feet, almost violently.

231

INT. GRAVES CONSERVATORY. CLOSE SHOT.

There is a flash of quick alarm in White's face. He realizes that he has got to get out of the situation quickly. He drops back into his renunciation manner as he says hurriedly - with a pretended

231

WHITE

INT. CONSERVATORY. CLOSE SHOT. WHITE.

He rises into closeup and then turns back to face Shirley and says to her in a sort of desperate resignation, "What have I to offer you? Nothing."

Then as he finishes the title he looks her so quickly as if he couldn't stand any more - as if he were afraid that he would grab her into his arms. He turns and hurries out of scene, pretending to be a heart-broken man. Shirley looks after him in bewilderment and is yearning for him. She stands in

232

INT. CONSERVATORY. CLOSEUP SHIRLEY.

Shirley believes White, thinks that he is breaking his heart over her. She loves him and she is ready to make any sacrifice over him. She says, "You must know that I love you, that nothing would matter if you really want me." As Shirley finishes her title she starts to rise.

233

INT. GRAVES CONSERVATORY.

Shirley is in the foreground, looking off past camera. Mason comes into background from around a stump

233

INT. CONSERVATORY. CLOSE SHOT. WHITE'S BACK TO CAMERA.

Shirley rises into scene facing White (so that her face is in the camera). Her hand goes to his chest timidly. Her manner really begs him to take her into his arms. Her face is lifted as though she expected his kiss.

234

INT. GRAVES CONSERVATORY. CLOSE SHOT REVERSE ANGLE.
White looks down at Shirley, permits a pretended love for her to steal into his face, and then goes into his act of great renunciation. He holds her away from him a little as if such close proximity were torture to him, and he shakes his head sadly as he says, "You don't understand - -" as he finishes speaking he looks off past camera and then his expression indicates that he has seen Mason coming.

235

INT. CONSERVATORY. CLOSEUP SHIRLEY'S FACE.
INT. GRAVES CONSERVATORY. LONG SHOT (FROM WHITE'S ANGLE)
Mason is seen coming towards camera. He disappears around a clump of flowers or shrubbery.

236

INT. GRAVES CONSERVATORY. CLOSE SHOT.
There is a flash of quick alarm in White's face. He realizes that he has got to get out of the situation quickly. He drops back into his renunciation manner as he says hurriedly - with a pretended desperation:

TITLE

"I CAN'T LET YOU SACRIFICE YOURSELF FOR ME."

Then as he finishes the title he lets her go quickly as if he couldn't stand any more - as if he were afraid that he would grab her into his arms. He turns and hurries out of scene, pretending to be a heart-broken man. Shirley looks after him in bewilderment and in yearning for him. She stands in sort of a daze, unable to move, her hand goes to her throat as if to keep her from crying out, and then slowly she lets her hand trail down her body until it drops relaxed, as if all happiness had gone from her forever.

241

INT. GRAVES CONSERVATORY.
White strolls into scene behind some shrubbery, so that his face is framed. He looks off past camera indicating that he is watching Mason and Shirley.

237

INT. GRAVES CONSERVATORY.
Shirley is in the foreground, looking off past camera. Mason comes into background from around a clump of shrubbery, indicates that he sees her and he starts towards her happily. When he is a few feet behind her Shirley indicates that she hears him coming, and she fights to regain her composure.

242

INT. GRAVES CONSERVATORY.
Mason finds Shirley's hand in his lips and kisses it fervently.

238

INT. GRAVES CONSERVATORY. CLOSE SHOT. Shirley facing camera, fights to regain her composure. Mason comes in behind her. He smiles down at her (she isn't looking at him) and then swept off his feet by his love for her, he takes hold of her shoulders, whirls her around, and into his arms as he bends to kiss her, she turns her head suddenly so that his kiss lands on her neck.

239

TITLE

INT. CONSERVATORY. CLOSEUP SHIRLEY'S FACE. The back of Mason's neck is in scene, his lips on her neck. There is horror in Shirley's face.

FADE OUT

244

240

INT. GRAVES CONSERVATORY. CLOSE SHOT. Shirley pulls herself back from Mason's arms, and then as he looks at her she forces a smile and makes the excuse that he will rumple her. There is the nervous little touch to her hair. She backs away from him - comes in contact with the bench, and slips down. She sits like a woman at bay, trying to smile, trying not to let him see the horror she feels for him. Mason goes quickly and sits beside her. He looks at her adoringly as he says, "You are the most beautiful woman in the world". Then he fingers the diamond necklace around her throat (The same one used in insert) Shirley fights to keep from shuddering. Then he looks down at her bracelet, and lifts her hand a little as he fingers the bracelet, saying, "I'm so happy that I'm able to give you jewels that are worthy of you." as which he is placing in a semi-circle on desk in front of him. He is getting a lot of fun out of them. Then he has them arranged to suit him, he reaches over and takes a framed picture, and places it in the center of the semi-circle and sits and looks at it.

241

INT. GRAVES CONSERVATORY. White strolls into scene behind some shrubbery, so that his face is framed. He looks off past camera indicating that he is watching Mason and Shirley.

246

CLOSEUP. Framed, full length photograph of Shirley in center of semi circle.

242

INT. GRAVES CONSERVATORY. MASON AND SHIRLEY (FROM WHITE'S ANGLE.) Mason lifts Shirley's hand to his lips and kisses it fervently.

243

INT. GRAVES CONSERVATORY. SAME SET UP AS SCENE 241. White smiles in satisfaction at what he has seen and he starts to turn away out of scene as we

FADE OUT.

243

FADE IN

TITLE

MASON'S LOVE GIVES A NEW IMPETUS TO HIS AMBITIONS.

FADE OUT

244

FADE IN

TOP OF MAGNIFICENT FLAT TOPPED DESK. On the desk is miniature billboard which reads "Dane's Infallible Hair Tonic." A hand comes in and places a second miniature, which reads: "Dane's Infallible Hand Bleach", and comes in again and places a third, "Dane's Infallible Spring Tonic". Then hand goes out and comes in again placing still a fourth sign "Dane's Infallible Stomach Bitters."

DISSOLVE TO

250

CLOSEUP DOOR ON OPPOSITE SIDE OF OFFICE

INT. It opens, and Dane, drunk and dishevelled, comes in and leans against door. He looks over at desk.

245

CLOSEUP

Mason sitting at desk in magnificent office. In front of him are the models of bill boards which he is placing in a semi-circle on desk in front of him. He is getting a lot of fun out of them. When he has them arranged to suit him, he reaches over and takes a framed picture, and places it in the center of the semi-circle and sits and looks at it.

252

LONG SHOT. INTERIOR OFFICE. DANES WALKS TOWARDS DESK.

246

CLOSEUP

Dane rushes across room and up to desk defiantly. Framed, full length photograph of Shirley in center of semi circle.

253

INT. OFFICE. CLOSE SHOT OF DESK. DANE HAS A LOT OF FALSE COURAGE DUE TO HIS LIQUOR, and he tries to be forceful as he says:

TITLE

"SEE HERE! WE'VE GOT TO HAVE AN ACCOUNTING!"

247

BACK TO MASON

He thinks it a great idea, but something is missing, so he reaches into a desk drawer, and taking a hand full of checks places them in front of the picture. "Had your salary every week, haven't you?" Dane tries to keep up his courage as he answers, "I'm not talking about the salary, I want my share of the profits." Mason leans up to his desk, realizing that he is going to have to settle with Dane one way or another.

248

CLOSEUP

Picture surrounded by signs, and at the foot of which is the stack of checks (his offering).

251

INT. He looks at Dane (out of scene) steadily as he says -

TITLE

"YOU'VE HAD MORE OUT OF IT THAN I HAVE.
IT'S ALL GONE BACK IN THE BUSINESS."

249

MASON'S OFFICE

INT. Everything is O.K. now, and he sits back enjoying it. He hears something which makes him look across the top of the picture. Whatever it is isn't pleasant, for the pleased look leaves his face and he frowns. He says this Mason jumps to his feet in pretended anger.

250

CLOSEUP DOOR ON OPPOSITE SIDE OF OFFICE

INT. It opens, and Dane, drunk and dishevelled, comes in and leans against door. He looks over at desk of questioned honesty as he says:

TITLE

"ARE YOU QUESTIONING MY HONESTY,
YOU FIRST DROGKARD?"

251

MEDIUM SHOT. MASON (FROM DANE'S ANGLE) Dane from him. He looks toward Dane, frowning his approval, then sees that Dane's eyes are on the desk. He surreptitiously picks up checks and puts them into drawer.

257

INT. OFFICE. CLOSE SHOT.

Dane comes into the scene as if thrown off by Mason, and he stands looking at Mason (out of scene)

252

LONG SHOT. ENTIRE OFFICE. Get his wife together again.

Dane lurches across room and up to desk defiantly. Mason looks up at him coolly, leaning back in his chair as he asks him what he wants.

256

INT. OFFICE.

Mason looks over towards Dane, and then brushes his hands together, turns his back on Dane and starts

253

INT. OFFICE. CLOSE SHOT OF DESK. a chance to sit down

Dane has a lot of false courage due to his liquor, and he tries to be forceful as he says:

TITLE

"SEE HERE! WE'VE GOT TO HAVE AN
ACCOUNTING!"

253

continued.

BACK TO SCENE: He finishes his title blusteringly. Mason still leans back in his chair as he says coldly, "You've had your salary every week, haven't you?" Dane tries to keep up his courage as he answers, "I'm not talking about the salary, I want my share of the profits." Mason leans up to his desk, realizing that he is going to have to settle with Dane one way or another.

254

INT. OFFICE. CLOSE SHOT MASON. (FROM DANE'S ANGLE) Mason whips and looks towards Dane, he puts his teeth and sticks out his jaw, and then he is very

254

INT. OFFICE. CLOSE SHOT MASON.

He looks at Dane (out of scene) steadily as he says -

"YOU'VE HAD MORE OUT OF IT THAN I HAVE.
IT'S ALL GONE BACK IN THE BUSINESS."

He finishes title contemptuously, glances off at Dane a moment, then sneers at him and goes and sits down at the desk with an air of proprietorship.

255

INT. OFFICE. CLOSE SHOT DESK.

Dane is surprised and sort of questioning at this as he says, "Well, we must have taken in quite a bit, I know I've made a lot of stuff and it's all been sold." As he says this Mason jumps to his feet in pretended anger.

256

INT. OFFICE. CLOSE SHOT. Dane's defiance is all gone, and he is just about ready to plead for his share. Mason sizes up the situation and sees that the time has come when he can grab the whole business for himself.

256

INT. OFFICE. CLOSE SHOT.

Mason grabs Dane by the shoulder, pretends the fury of questioned honesty as he says:

"ARE YOU QUESTIONING MY HONESTY,
YOU DIRTY DRUNKARD?"

TITLE

INT. OFFICE. CLOSE SHOT. As he finishes his title he throws Dane from him and out of scene.

Mason makes his head as he says, "No, I'm not. I think I ought to have - - -" Mason interrupts him as he says, "Look here, I'll tell you what I'll do for you." As he talks he pulls out a

257

INT. OFFICE. CLOSE SHOT.

Dane comes into the scene as if thrown off by little Mason, and he stands looking at Mason (out of scene) bewildered, trying to get his wits together again.

TITLE

"THIS BUSINESS TODAY IS WORTH FIVE THOUSAND DOLLARS - HERE IS THREE THOUSAND FOR YOUR HALF INTEREST - THAT'S MORE THAN FIFTY"

258

INT. OFFICE.

Mason looks over towards Dane, and then brushes his hands together, turns his back on Dane and starts to his desk. Before he has a chance to sit down

thought not getting through to him as yet that Mason is buying him out. As he studies the check Mason hurriedly pulls a pad towards him and starts to write out a bill of sale. Just as Dane begins to realize what's going on, Mason shoves the bill of sale in front of him, offers him his pen and says,

CUT TO

259

INT. OFFICE. CLOSE SHOT DANE.

258

Dane gets courage enough to speak up and say, "Dirty drunkard, am I? Well, you didn't have a cent until I made it for you."

Challengingly:

TITLE

"SIGN THAT BILL OF SALE BEFORE I CHANGE MY MIND."

260

INT. OFFICE. CLOSE SHOT MASON (FROM DANE'S ANGLE) and Mason whirls and looks towards Dane. He sets his teeth and sticks out his jaw, and then he is very contemptuous as he says:

TITLE

"YOU MADE ME? YOU MEAN I MADE YOU! I MADE THIS BUSINESS. YOU'RE NOT ESSENTIAL TO IT."

He finishes title contemptuously, glares off at Dane a moment, then sneers at him and goes and sits down at the desk with an air of proprietorship.

261

INT. OFFICE.

Dane starts over towards the desk, his defiance is all gone, and he is just about ready to plead for his share. Mason sizes up the situation and sees that the time has come when he can grab the whole business for himself.

264

INT. OFFICE. CLOSE UP INT. DRAWER.

Mason's hand reaches into the drawer, takes the lid off a box of checks, pulls out a handful of the

262

INT. OFFICE. CLOSE SHOT OF DESK.

A shrewd look comes into Mason's face as he looks up at Dane and says, "Look here, you aren't satisfied, are you?" Dane shakes his head as he says, "No, I'm not. I think I ought to have - - -" Mason interrupts him as he says, "Look here, I'll tell you what I'll do for you," as he talks he pulls out his check book towards him and starts to fill out a check hurriedly. Dane begins to brighten up a little at the thought of getting money. He watches Mason sign the check. Mason tears off the check, looks up at Dane and says:

TITLE

"THIS BUSINESS TODAY IS WORTH FIVE THOUSAND DOLLARS - HERE IS THREE THOUSAND FOR YOUR HALF INTEREST - THAT'S MORE THAN FAIR!"

PAGE 15

As Mason finishes title, he forces the check on Dane. Dane takes it bewilderedly, and looks at the check, realizing only, that he has money in his hands, the thought not getting through to his brain as yet that Mason is buying him out. As he studies the check Mason hurriedly pulls a pad towards him and starts to write out a Bill of Sale. Just as Dane begins to realize dimly what's going on, Mason shoves the Bill of Sale in front of him, offers him his pen and says,

TITLE

FADE IN

262

continued.

"sign that." Dane hesitates, and as he does, Mason shoves the pen at him again and says forcefully, bullingly:

TITLE

"SIGN THAT BILL OF SALE BEFORE I
CHANGE MY MIND."

As if hypnotized by Mason, Dane takes the pen and signs the Bill of Sale. The moment it is signed, Mason takes it. He looks at it, and then turns on Dane, is very domineering, as he orders him out of the office. Dane looks at him sort of bewildered. Mason repeats his command, "Get out!" and Dane goes on out of the office. As he does, Mason again looks at the Bill of Sale, and a smile of satisfaction comes over his face. He is very proud of himself. Then his eyes travel from the Bill of Sale to Shirley's picture.

267

INT.

271

INT.

268

INT. MASON'S BANK OFFICE. CLOSE SHOT OF END OF TABLE.

263

INT. OFFICE. CLOSE SHOT. MASON AT DESK. Mason sits looking at Shirley's picture, then as he holds the bill of sale in his left hand, his right hand pulls out his desk drawer, takes out the bunch of checks, and lays them in front of the picture. his right hand again goes towards the desk drawer. he goes on talking and says:

TITLE

"OUR TRACT WILL ACCOMMODATE SIX HUNDRED
AND FIFTY ACRES. MY WILL PAY FIVE
AND THE BALANCE

264

INT. OFFICE. CLOSE UP INT. DRAWER. Mason's hand reaches into the drawer, takes the lid off a jar of bleach, scoops out a handful of the cream, and leaves the drawer.

269

INT. MASON'S BANK OFFICE. FULL SHOT.

265

INT. OFFICE. CLOSE SHOT OF MASON AT DESK. Still looking at Shirley's picture, Mason starts to rub the bleach on his hands - says with his eyes alight:

FADE OUT

TITLE

"IT'S THE SHREWDEST SCHEME I EVER
HEARD OF. THE MONEY IS PAID IN MONTHLY
AND YET HE DRAWS INTEREST FOR THE WHOLE
PERIOD."

FADE IN

The man finishes the title, the other man agrees
with him enthusiastically.

266

TITLE

MASON'S MARRIAGE HAD NECESSITATED A
BUSINESS WHICH WOULD LEND DIGNITY
TO HIS NAME.

FADE OUT

FADE IN

266

EXT. OF A BEAUTIFUL BANK BUILDING.

INT. The sign on the front of the building says.
The Mason Building and Loan company.
Real Estate, Investments and Finances.

LAP DISSOLVE TO

TITLE

267

INT. MASON'S BANK OFFICE. FULL SHOT.

A very beautiful office. Mason's desk is at one side. Near the center of the room is a long table. Mason sits at the head of the table. White sits next to him with paper and pencil, as his secretary. About five men are grouped around the table in conference.

271

INT.

Mason looks at the doubter, and with a very confident manner says, "leave that to me." The men are reassured. One of the men leans over to the doubter, and rather kiddingly tells him not to worry, and the meeting breaks up. Two or three of the

268

INT. MASON'S BANK OFFICE. CLOSE SHOT OF END OF TABLE.

Center Mason in shot with White on one side of him and another man. There are a number of blue-prints on the table in front of Mason and he is talking as he explains his plans to the other men. The other man in the scene asks him a question and Mason replies quickly, then turns to White and says, "put that down" in a rather condescending manner. Then he goes on talking and says:

272

INT.

"OUR TRACT WILL ACCOMMODATE SIX HUNDRED HOMES. THOSE WHO BUY WILL PAY FIVE HUNDRED DOLLARS DOWN AND THE BALANCE MONTHLY."

TITLE

He goes on explaining.

273

INT. MASON'S BANK OFFICE. FULL SHOT.

As the men shake hands with Mason and start out. White waits with Mason. Mason turns to him and dismisses him.

269

INT. MASON'S BANK OFFICE. CLOSE SHOT. TWO OTHER MEN.

As they listen intently - very much interested. One of them turns to the other and says with his eyes alight:

TITLE

274

INT. MASON'S BANK

"IT'S THE SHREWSEST SCHEME I EVERY HEARD OF. THE MONEY IS PAID IN MONTHLY AND YET WE DRAW INTEREST FOR THE WHOLE PERIOD."

The man finishes the title, the other man agrees with him enthusiastically.

270

INT. MASON'S BANK OFFICE. CLOSE SHOT ANOTHER MAN.
The only man at the table who seems doubtful about
the proposition. As he leans forward towards Mason (out
of scene) and says doubtfully:

TITLE

"ARE YOU SURE YOU'LL BE ABLE TO GET
THAT DRAINAGE SYSTEM BY THE CITY
COUNCIL?" is very much upset and very nervous
pacing up and down the room restlessly. Her hair
is down in two braids. Mrs. Graves and the nurses are
trying to get her to take it more quietly - Shirley
is very impatient and refuses the tea her mother
tries to persuade her to accept. Then the maid crosses

271

INT. MASON'S BANK OFFICE. SHOT OF TABLE. to Shirley and
As the man finishes his question, the other men at
the table turn to look at Mason as they wait for his
answer. Mason looks at the doubter, and with a very
confident manner says, "Leave that to me." The men
are reassured. One of the men leans over to the
doubter, and rather kiddingly tells him not to worry,
and the meeting breaks up. Two or three of the
men start to group around Mason, talking with him.

276

Shirley and her mother in the scene looking over towards
the phone. Shirley answers very impatiently, "I don't
want to talk to him". Her mother tries to persuade
her to take the phone and Shirley refuses very abruptly
Her mother turns to speak (off) to maid, she says,

272

INT. MASON'S BANK OFFICE. CLOSE SHOT OF THE GROUP. gives an
Mason and two or three of the men as they talk over
the proposition, Mason says:

TITLE

"AND TO STIMULATE SALES I HAVE DECIDED
TO BUILD A HOME FOR MYSELF ON A BLUFF
OVER LOOKING THE TRACT."

277

INT. SHIRLEY'S BEDROOM. CLOSE TO PHONE
Maid exits from scene as Mrs. Graves comes in and
answers the phone. Mrs. Graves makes a smiling
apology into the phone.

273

INT. MASON'S BANK OFFICE. FULL SHOT.
As the men shake hands with Mason and start out. White
waits with Mason. Mason turns to him and dismisses
him and White starts out. Mason turns and starts over
to his desk.

278

INT. MASON'S BANK OFFICE. CLOSEUP DESK.
Mason is a little disappointed at not hearing his
wife's voice and he asks anxiously how she is.

274

INT. MASON'S BANK OFFICE. CLOSE SHOT AT DESK.
As Mason comes in to his desk - very well pleased with
himself - stands for just a moment thinking over the
proposition with a smile on his face, then picks
up the telephone and calls a number. to wait.

279

275

INT. SHIRLEY'S BEDROOM. MEDIUM SHOT.
INT. SHIRLEY'S BEDROOM. (Large and exquisitely furnished bedroom) One door opens into the hall - another into the nursery that adjoins the bedroom) Shirley and Mrs. Graves are in the room with a couple of nurses in uniform and a maid. Shirley is dressed in a very beautiful but loose negligee. It is only a little while before the baby is coming. She is very much upset and very nervous pacing up and down the room restlessly. Her hair is down in two braids. Mrs. Graves and the nurses are trying to get her to take it more quietly - Shirley is very impatient and refuses the tea her mother tries to persuade her to accept. Then the maid crosses to answer the telephone. She turns to Shirley and

281

INT. says "Mr. Mason wishes to speak with you, Mrs. Mason." Mason looks at what he hears, suddenly says a delighted word or two into the phone and then hangs up the receiver. He sits back in his chair triumphantly, turning over in his mind the thought of his son's coming. Then an idea comes to him and he leans forward, pulls a sheet of his letter paper to

276

INT. SHIRLEY'S BEDROOM. CLOSE SHOT.
Shirley and her mother in the scene looking over towards the phone. Shirley answers very impatiently, "I don't want to talk to him". Her mother tries to persuade her to take the phone and Shirley refuses very abruptly. Her mother turns to speak (off) to maid, she says, "Just a moment, I'll take the phone". Shirley gives an exasperated shrug of her shoulders. In this scene is the first time that Mason's hand comes into scene and writes the words "And Son" after his own name.

288

INSERT

277

INT. SHIRLEY'S BEDROOM. CLOSE TO PHONE
Maid exits from scene as Mrs. Graves comes in and answers the phone. Mrs. Graves makes a smiling apology into the phone.

283

INT. MASON'S BANK OFFICE. MEDIUM CLOSE SHOT AT DESK.
Mason sits looking at the paper proudly. Then he sits looking off into space, his mind already filled

278

INT. MASON'S BANK OFFICE. CLOSEUP DESK.
Mason is a little disappointed at not hearing his wife's voice and he asks anxiously how she is.

279

INT. SHIRLEY'S BEDROOM. CLOSE SHOT OF PHONE.
Mrs. Graves gives a quick look (off) towards Shirley and then smiles as she says into the phone mysteriously "I don't think we have much longer to wait."

280

INT. SHIRLEY'S BEDROOM. MEDIUM SHOT.

Shirley hears this and is furious. She takes a quick step towards her mother and says, "Why did you tell him that? I won't have him here." Mrs. Graves covers the phone hurriedly with her hand as she murmurs an apology to Shirley. One of the nurses enters the scene, tries to quiet, and gently coaxes her on out of scene. Mrs. Graves turns back to speak in the phone.

285

INT. SHIRLEY'S BEDROOM.

Shirley is in bed, a nurse beside her the bed arranging her pillows or covering. Mrs. Graves is over near the

281

INT. MASON'S BANK OFFICE.

Mason beams at what he hears, radiantly happy. He says a delighted word or two into the phone and then hangs up the receiver. He sits back in his chair triumphantly, turning over in his mind the thought of his son's coming. Then an idea comes to him and he leans forward, pulls a sheet of his letter paper to him, picks up a pen.

286

INT. SHIRLEY'S BEDROOM. CLOSE TO CRIB.

282

INSERT

Mrs. Graves Close shot of letter paper on Mason's desk. At the top of the paper are the words, "Richard Mason. Underneath this name is the word 'Investments'. Mason's hand comes into scene and writes the words "And Son" after his own name. NAME HIM VICTORY!"

287

INT. SHIRLEY'S BEDROOM.

A flash of Shirley's face as she gets this title. She looks over towards the crib bitterly, hating Mason and the thought of what she has had to go through for him.

283

INT. MASON'S BANK OFFICE. MEDIUM CLOSE SHOT AT DESK.

Mason sits looking at the paper proudly. Then he sits looking off into space, his mind already filled with plans for this son.

288

INT. SHIRLEY'S BEDROOM. CLOSE TO CRIB.

Mrs. Graves beams upon Mason stands looking down at his son, Mason lifts his head proudly as he says triumphantly -

TITLE

"AND THE GIVE I AM BUILDING I SHAKEN NAME FOR HIM - VICTORY CITY!" Mrs. Graves tells him that will be wonderful. Then she gives a nervous glance (left) towards Shirley and says in a whisper, "Go and speak to Shirley". Mason is filled with thoughts of his son and he says, "Yes, yes, of course," and turns and starts out of scene towards bed.

284
289

FADE IN
INT. NURSERY.

INT. This is also a very beautifully furnished room. Mason is discovered pacing up and down the room impatiently watching the closed door of the bedroom. Then the bedroom door opens and a nurse appears in the doorway and tells him that he may come in now. Mason hurries over to the door.

285

INT. SHIRLEY'S BEDROOM.

Shirley is in bed, a nurse beside her the bed arranging her pillows or covering. Mrs. Graves is over near the crib in which the new baby has been placed. The nurse who called Mason stands beside the door to the nursery. While Mason comes through and pauses just inside the door, he gives just a glance towards Shirley, and then he hurries over to the crib.

289

INT. SHIRLEY'S BEDROOM. Mason goes over to the crib and as he stands and looks down at the baby proudly.

FADE OUT-

286

INT. SHIRLEY'S BEDROOM. CLOSE TO CRIB.

Mrs. Graves looks up smiling as Mason enters. Ignoring her he bends down over the crib to look at his son. He is radiantly happy at the triumph of his career. Then he lifts his head proudly as he says:

291

TITLE

"MY SON! I SHALL NAME HIM VICTOR!"

287

INT. SHIRLEY'S BEDROOM.

A flash of Shirley's face as she gets this title. She looks over towards the crib bitterly, hating Mason and the thought of what she has had to go through for him.

at my office with these plans, I will contract with you to begin the work immediately.

Very truly yours,
Richard Mason

288

INT. SHIRLEY'S BEDROOM. CLOSE TO CRIB.

Mrs. Graves beams upon Mason. As Mason stands looking down at his son, Mason lifts his head proudly as he says triumphantly -

292

TITLE

"AND THE CITY I AM BUILDING I SHALL NAME FOR HIM - VICTORY CITY!"

Mrs. Graves tells him that will be wonderful. Then she gives a nervous glance (off) towards Shirley and says in a whisper, "Go and speak to Shirley". Mason is filled with thoughts of his son and he says, "Yes, yes, of course," and turns and starts out of scene towards bed.

289

INT. SHIRLEY'S BEDROOM. CLOSE TO BED.

Shirley lies watching Mason as he comes towards her. Her eyes are cold and her face expressionless. Mason enters beside the bed looking down at her. As he does she turns her head away from him, Mason smiles down at her proudly as he says, "You've made me happy, my dear." Shirley turns and looks up at him with a cold look that's almost loathing. Then her eyelids droop as she turns her head away. Mason attributes her attitude to her condition and is not at all offended by it. He gives her a little pat on the shoulder, still happy and beaming he turns and hurries out of scene towards the crib.

290

INT. SHIRLEY'S BEDROOM.

Mason goes over to the crib and as he stands and looks down at the baby proudly, ANN YOU

FADE OUT-

ANN turns to look at him. This thought has not been in her mind, but now she realizes that it must be Mason's influence over her that's prevented her acceptance of Warren. She turns her head a little away from him as she says, sincerely and quietly,

291

INSERT

Typewritten "letter" - KNOWN - - -

Mr. James Warren, to accept, but he loves ANN C/o Dolan and Crossway, or to make any New York City.

Dear Mr. Warren: At one time I told you that I would some day have you build a house for me, according to certain plans of yours. If you will call at my office with those plans, I will contract with you to begin the work immediately.

Very truly yours,

Richard Mason

RM/NW

LAP DISSOLVE

292

INT. ARCHITECT'S OFFICE. MEDIUM CLOSE SHOT.

(See Mr. Flood regarding set) ANN is sitting at her little desk. Warren is sitting on the desk leaning over as they read the letter together. Warren is happy about the prospect. ANN smiles at him as she says, "That's splendid." To Warren this stroke of good luck means just one thing. He'll now be in position to ask ANN to marry him. He leans a little closer to her, and then pulls a little jewelers booklet out of his pocket. He opens it and puts it down on the desk in front of her. ANN looks down at it.

FADE IN
SUBTITLE

A YEAR LATER FOUND VICTORY CITY UNDER
CONSTRUCTION.

FADE OUT

293 INSERT

Jewelers booklet open at a page
of engagement rings.

295

FADE IN
EXT. LONG SHOT

294

CLOSE SHOT OF ANN'S DESK. subdivisions where con-

Ann looks up at Warren, startled. Warren begins to talk, asking her if she won't select a ring, telling her that the letter has made it possible for him to ask her to marry him. Ann is sorry that he has proposed. She puts her hand out on his arm to stop him, and as he pauses, she reaches over and closes the booklet. She shakes her head at him slowly as she says gently, "I can't do it, Jimmy, I'm sorry you asked me". Warren takes the refusal quietly. The thought comes into his mind that Ann must still be in love with Mason. He hesitates a moment, and then he says, gently,

FADE IN
SUBTITLE

TITLE

"IS IT MASON, ANN? ARE YOU
STILL IN LOVE WITH HIM?"

Ann turns to look at him. This thought has not been in her mind, but now she realizes that it must be Mason's influence over her that's prevented her acceptance of Warren. She turns her head a little away from him as she says, sincerely and quietly,

TITLE

"I DON'T KNOW - - -"

INT. BIG ROOM

This is hard for Warren to accept, but he loves Ann too much to question her further, or to make any outburst of jealousy. As she turns towards him again her face sad, his one thought is to make her happy. He reaches over and gives her hand a little pat as he says, "Don't let it make you unhappy, Ann, dear." Ann smiles at him gratefully. To cover his emotion he picks up the letter again, and then as he glances at it he gets an idea. He turns back to her more brightly to lift her out of her mood as he says:

TITLE

"THIS WILL MEAN THAT I HAVE AN OFFICE
OF MY OWN. WILL YOU COME AND WORK
WITH ME, ANN?"

As he finishes the title Ann thinks a moment with a smile on her face as she considers the matter. Warren says, lightly, "I don't know how in the world I would get along without you." Ann looks towards him and smiles more happily. She nods her head and says, "All right, I will." Warren says, "That's great. Between us we'll set the world on fire yet".

FADE OUT.

FADE IN
SUBTITLE

A YEAR LATER FOUND VICTORY CITY UNDER
CONSTRUCTION.

293

INT. BIG ROOM - CLOSE SHOT AT DESK

FADE OUT

295

FADE IN
EXT. LONG SHOT-

TITLE

Of some one of our many new subdivisions where construction is still going on.

Ann says "Why certainly". Then FAD OUT to explain consulting papers and sketches on his desk he thinks he wants her to attend to.

FADE IN
SUBTITLE

299

INT. BIG ROOM - MASON'S HOME

FADE OUT

296

FADE IN - EXT. SHOT AS LONG AS POSSIBLE -

A beautiful home under course of construction he room beyond. Warren takes up the papers and goes to the hall.
LAP DISSOLVE

297

INT. BIG ROOM NEW HOUSE -

300

EXT.

The actual construction of this room is finished and it is under process of decoration. A door to the hall is open showing workmen there. Another door leads out of the room to a large room beyond. In the big room is Warren's desk, a cheap affair which he is using in this temporary office. The desk is littered with blue prints, and pieces of cornice and various other things used in construction. There is probably also a drafting table Warren is discovered at his desk, working with some papers. A workman comes in from the other part of the house, asks him a question and exits hurriedly. Then Ann comes in from the hall. She wears hat and coat and carries some sketches and papers.

301

EXT. HOUSE - CLOSE SHOT OF CAR

White sits beside the driver, and in the back there are Mason, Shirley, Mrs. Graves and a nurse who holds the baby. The child is about a year old. White gets out first and opens the door to the back. Then Mason gets out and helps Shirley and Mrs. Graves. Mason is very pleased and happy as he stands and introduces the house with a broad smile of his arm as he says "Well, what do you think of it?" Mrs. Graves gives him expressions of appreciation while Shirley merely says with a faint smile and murmurs "Very nice." Mason is a little hurt at her lack of appreciation but he gets hold of himself quickly and tries to win Shirley's more enthusiastic praise by the very force of his own enthusiasm.

298

INT. BIG ROOM - CLOSE SHOT AT DESK

Warren gets to his feet hurriedly, welcoming Ann with a smile as she enters the scene and gives him the papers. He hurriedly glances at the papers and says "That's great these are what I wanted." Then he turns and drops the papers on the desk, turns back to Ann and says "Child and the door of "CAN YOU STAY OUT HERE AND HELP ME TODAY?" towards the ANN, "I'M UP TO MY NECK."

TITLE

Ann says "Why certainly". Then he starts to explain consulting papers and sketches on his desk he thinks he wants her to attend to.

302

EXT. NEW HOME - MED. CLOSE SHOT AT FRONT PORCH

Warren comes out of the front door with some workman, talking with him about some detail of production. Then

299

INT. BIG ROOM - MED. SHOT

As Warren explains Ann takes off her hat and coat, throws them over the end of the drafting table, all the time paying attention to what he says. She gets her orders, takes a flock of papers, asks Warren one last question about them and then she hurries on out to the room beyond. Warren takes up the papers and goes to the hall.

303

INT. BIG ROOM - HALL IN BACKGROUND -

SUBTITLE

White. Mrs. MASON HAD KEPT THE NEW HOME AS A SURPRISE FOR SHIRLEY, BUT NOW AS IT NEARED COMPLETION HE WAS EAGER FOR HER APPROVAL. Mrs. Graves very enthusiastic. Oscar explains things in general for a moment and then takes over to the desk to show them the blue prints. Here the blue prints, Mrs. Graves holding one end of

300

EXT. NEW HOME

Several workmen engaged in various duties around the place, possibly a gardener setting some shrubs. A car drives in and stops in front of the house. The room from the adjoining room. She is looking down at her papers as she enters, then she looks up, sees the others, but their backs are towards her so that she doesn't recognize them. She looks at them enquiringly and comes around to the desk.

301

EXT. HOUSE - CLOSE SHOT OF CAR

White sits beside the driver, and in the back there are Mason, Shirley, Mrs. Graves and a nurse who holds the baby. The child is about a year old. White gets out first and opens the door to the back. Then Mason gets out and helps Shirley and Mrs. Graves. Mason is very proud and happy as he stands and indicates the house with a broad sweep of his arm as he says "Well, what do you think of it?" Mrs. Graves goes into raptures of appreciation while Shirley merely nods with a faint smile and murmurs "Very nice." Mason is a little hurt at her lack of appreciation but he gets hold of himself quickly and tries to win Shirley's more enthusiastic praise by the very force of his own enthusiasm.

301 continued

Mrs. Graves, Shirley and White are not in the scene)
Mrs. Graves is eager to see the house and urges Shirley to come on and look at it. White has been watching Shirley out of the corner of his eyes through all this scene. As Mrs. Graves, Shirley and White start forward Mason turns back to say a laughing word to the child and to pull the child's coat closer together, then he closes the door of the car and starts on out after the others towards the house.

302

INT. BIG ROOM - CLOSE SHOT SHIRLEY, MOTHER AND WHITE

303

INT. BIG SHIRLEY stands between her mother and White looking down at the blue prints. Then, as Shirley feels someone

302

EXT. NEW HOUSE - MRD. CLOSE SHOT AT FRONT DOOR

Warren comes out of the front door with some workman, talking with him about some detail of production. Then Warren catches sight off scene of the Mason party, and he turns to greet them. The workman goes on out of scene. Mason, Shirley, Mrs. Graves and White, enter. Mason is very casual in his nod to Warren, but Warren stops him to consult with him regarding papers which he has in his hand and the others go on into the house.

303

INT. BIG ROOM - HALL IN BACKGROUND -

White, Mrs. Graves and Shirley come into the hall in the background, White explaining things to them. They come on into the big room, Shirley very indifferent as she looks around casually, Mrs. Graves very enthusiastic. Oscar explains things in general for a moment and then takes them over to the desk to show them the blue prints. He opens the blue prints, Mrs. Graves holding one end of them, Shirley standing between them as White traces the outline of the blue print with his finger, explaining details of the print to them. Ann enters the room from the adjoining room. She is looking down at her papers as she enters, then she looks up, sees the others, but their backs are towards her so that she doesn't recognize them. She looks at them enquiringly and comes around to the desk.

304

INT. BIG ROOM

Possibly Mrs. Graves or White tipped in at side. Shirley smiles faintly, off scene, at Ann and then says casually

TITLE

As Shirley finishes her title, she looks down at the blue prints again. White leans into scene and goes on explaining to her.

304 INT. BIG ROOM - CLOSE SHOT AT DESK

305 (Mrs. Graves, Shirley and White are not in the scene)
Ann comes into scene at end of the desk and then as she looks at the others out of scene she gives a little start of recognition and stands staring at Mrs. Graves and Shirley out of scene enquiringly.

TITLE "YOU ARE MRS. MASON? HE -- MARRIED -- YOU?"

306 INT. BIG ROOM - CLOSE SHOT SHIRLEY, MOTHER AND WHITE

309 INT. BIG Shirley stands between her mother and White looking down at the blue prints. Then, as Shirley feels someone looking at her, she looks up past camera. A little puzzled look comes into her face as she tries to place Ann and then suddenly she recognizes her, looks her up and down, and says with a surprised smile darts a glance from Ann to Shirley and back to Ann again. Ann TITLE now has the on "WHY IT'S ANN -- THE MAID WHO --"

Shirley has started to say "The maid who had the ungovernable temper", but she has caught herself in time White and Mrs. Graves look up enquiringly.

310 INT. BIG ROOM - CLOSE SHOT ANN

TITLE A faint smile comes into her face as she says, beginning to put two and two together

306 INT. BIG ROOM - CLOSE SHOT - ANN

TITLE OH, I THINK I UNDERSTAND --
Ann hesitates a moment before answering, wondering just what these people are doing here, and then she answers quietly

TITLE "YES, MISS GRAVES."

311 INT. BIG She finishes the title quietly, and with more poise than she has shown in previous scene.

Ann is sure of herself and very poised as she says with certainty

TITLE "MR. MASON HAD SOMETHING TO DO WITH MY UNDESIRABLE DISCHARGE FROM YOUR EMPLOY, DIDN'T HE?"

307 INT. BIG ROOM - CLOSE SHOT SHIRLEY -

Possibly Mrs. Graves or White tipped in at side. Shirley smiles faintly, off scene, at Ann and then says casually

312 INT. BIG ROOM - CLOSE "I'M MRS. MASON NOW." AND MRS. GRAVES

313 As Shirley finishes her title, she looks down at the blue prints again. White leans into scene and goes on explaining to her.

314 INT. BIG ROOM - CLOSE SHOT ANN

Ann is sure of herself and very poised as she says with certainty

312 continued

308

INT. BIG ROOM - CLOSE SHOT ANN

A look of amazement goes over her face and she stands stunned for a moment, as if she could hardly believe her ears, and then in amazement she says

TITLE

"YOU ARE MRS. MASON? HE -- MARRIED -- YOU?"

313

INT. BIG ROOM - GROUP AT TABLE

309

INT. BIG ROOM - GROUP SHOT OF TABLE

Ann finishes the title. Shirley looks up at her quickly in puzzled surprise. Mrs. Graves is nervous, the type of woman who always anticipates and dreads a scene. White begins to get the edge of the situation, and darts a glance from Ann to Shirley and back to Ann again. Ann now has the entire attention of all of them.

310

INT. BIG ROOM - CLOSE SHOT ANN

A faint smile comes into her face as she says, beginning to put two and two together

TITLE

"OH, I THINK I UNDERSTAND --"

311

INT. BIG ROOM - CLOSE SHOT SHIRLEY, WHITE AND MRS. GRAVES

Ann is sure of herself and very poised as she says with certainty

TITLE

"MR. MASON HAD SOMETHING TO DO WITH MY BEING DISCHARGED FROM YOUR EMPLOY, DIDN'T HE?"

311

INT. BIG ROOM - CLOSE SHOT SHIRLEY, WHITE AND MRS. GRAVES

Mrs. Graves getting more nervous. White keenly interested, Shirley puzzled as she says "You understand - what?"

312

INT. BIG ROOM - CLOSE SHOT ANN

Ann is sure of herself and very poised as she says with certainty

312 continued

TITLE "MR. MASON HAD SOMETHING TO DO WITH MY
BEING DISCHARGED FROM YOUR EMPLOY, DIDN'T
HE?"

313 INT. BIG ROOM - CLOSE SHOT MASON
INT. BIG ROOM - GROUP AT TABLE

He looks at Shirley anxiously, then flashes a look of
Ann finishes her title. Mrs. Graves very nervous takes
a step forward and starts to say "No, of course not, of
course not." But Shirley stops her mother abruptly
putting a hand on her arm, and she steps closer to Ann
and nods her head as she says "Yes, we had a letter from
Mr. Mason, telling us that you had worked for his mother--"

314 INT. BIG ROOM - CLOSE SHOT ANN

Completely surprised as she hears this, Ann echoes her
words as she says realization of the sort of man he
really is, and her love for him is dealt a death blow.
TITLE Shirley looks "WORKED FOR HIS MOTHER?" says with a cold

Ann gives a short, surprised laugh, and then lifts her
head a little, speaking up in his own defense as she
says quietly and sincerely

TITLE "MR. MASON AND I WERE ENGAGED. WE CAME TO
NEW YORK TOGETHER -- TO BE MARRIED."
She finishes her title. Shirley is perfectly willing to go
away she steps over to Ann.

315 INT. BIG ROOM - CLOSE SHOT AT DOOR TO HALL

319 A quick flash of Mason as he stands in the doorway. He
indicates that he has heard the title and is furious.
He starts forward out of scene towards the group.

TITLE "I'M VERY GLAD TO HAVE SEEN YOU AGAIN,
ANN -- AND THANK YOU."

316 INT. BIG ROOM - GROUP AT TABLE

Ann has been so sincere in what she said that Shirley
believes her. Mrs. Graves is all in a flutter trying to
urge Shirley to come away, but Shirley tells her mother
to be quiet and questions Ann further. White is watching
the scene with a quiet smile, well pleased with the way
things are going. Then Mason strides into the scene,
snarls out at Ann "What the blazes are you telling
them?"

SCENE CONT'D.

316 continued

INT. BIG ROOM

Shirley turns and starts out of the room without a look towards Mason. Mrs. Graves looks at him. Then he turns to Shirley. Mrs. Graves looks at him anxiously white with sort of a sneering smile. After that -- my dear Mason, but his attitude is one of forced restraint. The moment the door closes after Shirley's party Mason wheels on Ann.

317

INT. BIG ROOM - CLOSE SHOT MASON

He looks at Shirley anxiously, then flashes a look of contempt towards Ann - then turns back to Shirley as he says brusquely

TITLE

"I TOLD YOU THIS GIRL HAD DELUSIONS! SHE'S CRAZY -- HALF-WITTED -- STUPID!" talls different from the title. She stands firmly on her two feet as she defends herself with cold reserve. Mason blusters as he points a finger at her and says

TITLE

"YOU'RE THROUGH TODAY -- YOU'RE FIRED!"

318

INT. BIG ROOM - GROUP AT TABLE

Mason finishes his title, trying to dominate the situation. Ann gets her first realization of the sort of man he really is, and her love for him is dealt a death blow. Shirley looks at Mason coolly as she says with a cold smile

TITLE

a look of quick alarm on Ann's face as she gets the title, and she starts to protest as she says "No, don't!"

TITLE

"ON THE CONTRARY I FIED HER VERY INTERESTING." she has given him, and he smiles savoringly as he says that.

TITLE

As Shirley finishes her title, Mrs. Graves renews her pleading for Shirley to go. Mason signals to white to take the women out. Shirley is perfectly willing to go now, having gotten all the story, but before she turns away she steps over to Ann. "YOU BIRD I'LL BREAK HIM JUST LIKE THAT."

As Mason speaks the last words of his title, he snaps the pencil he's holding, and tosses it aside. Ann draws a quick breath but before we can see what her decision is we cut to

319

INT. BIG ROOM - CLOSE SHOT ANN AND SHIRLEY

Shirley steps into scene facing Ann and says to her, with an odd sort of smile

320

TITLE

"I'M VERY GLAD TO HAVE SEEN YOU AGAIN, ANN -- AND THANK YOU."

The two women stand looking at each other for a moment and then Mrs. Graves edges in to the scene at the side urging Shirley to come with her.

320

INT. BIG ROOM

Shirley turns and starts out of the room without a look towards Mason. Mrs. Graves trots alongside of her, keeping up a running fire of chatter. White steps on ahead and holds the door open for them. Ann stands looking after them -- so does Mason, but his attitude is one of forced restraint. The moment the door closes after Shirley's party Mason wheels on Ann.

321

INT. NEW HOUSE - HALL - GROUP

321

INT. BIG ROOM - CLOSE SHOT AT DESK

Mason takes a threatening step towards Ann as he starts to upbraid her for what she has done. But Ann is a tallly different creature from the little girl he was used to browbeating in earlier sequences. She stands firmly on her two feet as she defends herself with cold reserve. Mason blusters as he points a finger at her and says

TITLE

"YOU'RE THROUGH TODAY -- YOU'RE FIRED!"

Ann smiles as she hears the title, shrugs her shoulders indifferently. Mason shoots out his arm towards her again as he says

TITLE

"AND WARREN'S THROUGH TOO."

There's a look of quick alarm on Ann's face as she gets the title, and she starts to protest hurriedly as she says "No, don't do that? It's not his fault." Mason is quick to grab the opportunity she has given him, and he smiles sneeringly as he says "So that's the way the land lies, is it? You are crazy about him, aren't you? You don't want him hurt." Then his sneering smile is replaced by a fierce scowl as he says

TITLE

"UNLESS YOU TELL THEM YOU LIED I'LL BREAK HIM JUST LIKE THAT."

As Mason speaks the last words of his title, he snaps the pencil he's holding, and tosses it aside. Ann draws a quick breath but before we can see what her decision is we cut to

322

INT. NEW HOUSE - HALL - GROUP

Mrs. Graves, Shirley and White, with backs to camera. The girl turns as they hear Mason. Shirley lifts her eyebrows coldly.

322

INT. NEW HOUSE - HALL

Shirley, Mrs. Graves and White discovered, looking up towards a painting, high on the wall.

323

INT. NEW HOUSE - HALL - CLOSE TO HIS DESK

Mason turns to Ann and orders her to go ahead and do her stuff and very calmly, with a manner of doing this in order to save Warren Ann says

TITLE

"I'VE COME TO THE POINT WHERE I'D RATHER LEAVE HIM ALONE."

INT. NEW HOUSE - HALL (FROM SHIRLEY'S ANGLE)

There is a huge painting of "The Conquerors" in some conspicuous position in the hall. A workman has a scaffolding swung across in front of the painting as he works on one corner of it. He flicks his eyes from Mason to Shirley to see if this is getting over with her. Shirley pays no attention to her mother, and steps forward to Ann.

324

INT. NEW HOUSE - HALL - GROUP

Mrs. Graves starts to talk about the painting eagerly trying to change Shirley's line of thought. White watches both of them with a smile. As Shirley looks at the painting she smiles sneeringly and says "He thinks himself a conqueror". Then she looks away from the picture and to no one in particular she says, as if thinking aloud

TITLE
TITLE

"I KNEW HE WAS COMMON -- BUT I DIDN'T KNOW HE'D HAD TO JILT A SERVANT GIRL TO MARRY ME."

Shirley finishes her title with a bitter laugh. White gives her a sympathetic smile. Mrs. Graves is worried and tries to stop her, but Shirley goes on laughing as she says, "Really, mother, can't you see how funny it all is?"

325

INT. NEW HOUSE - HALL CLOSE TO DOOR OF BIG ROOM

The door opens and Mason strides through, followed by Ann. Ann is very quiet. Mason looks off towards Shirley and says "Just a moment please, Shirley." camera going down to the car. Then comes Mrs. Graves and White. Mason helps Shirley in very anxious to make good with her again. Then he turns and helps Mrs. Graves in. Shirley has sat down by the window next to camera on his side. White stands at the corner of the car, back of Mason.

326

INT. NEW HOUSE (FROM MASON'S ANGLE)

Mrs. Graves, Shirley and White, with backs to camera. The all turns as they hear Mason. Shirley lifts her eyebrows coldly.

327

INT. NEW HOUSE - HALL CLOSE TO DOOR OF BIG ROOM

White and Shirley exchange a look. It has a world of meaning in it. It's like a compact between them. Her look admitting him to a new intimacy.

327

INT. NEW HOUSE - HALL CLOSE TO BIG ROOM DOOR

Mason turns to Ann and orders her to go ahead and do her stuff and very quietly, with a manner of doing this in order to save Warren Ann says

TITLE

"I'M SORRY I SAID WHAT I DID, I WAS MISTAKEN."

328

INT. NEW HOUSE - HALL - MED. SHOT

Ann finishes her title quietly. Mason looks towards them triumphantly as if to say "See, I told you she was lying." Mrs. Graves is greatly relieved, and starts chattering to Shirley nervously. White flicks his eyes from Mason to Shirley to see if this is getting over with her. Shirley pays no attention to her mother, and steps forward to Ann.

329

INT. NEW HOUSE - HALL - CLOSE SHOT

As Warren starts to pick up one of the blue prints from the desk, and then becomes aware of her need. She is thoughtfully playing with a broken pencil. Shirley faces Ann, smiles at her understandingly as she says she thinks of how her ideal of Mason has been shattered just as this pencil has been broken. Warren looks at "I UNDERSTAND MY DEAR. WE ALL MAKE MISTAKES." looks up at him, smiling faintly and says thoughtfully.

TITLE

Shirley finishes her title, starts on towards the front door. Mason hurries after her. Then Mrs. Graves and White follow them. Ann stands looking after them, then slowly she begins to relax so that we realize that this apology has been difficult for her -- that she has only done it for Warren's sake. Then Ann turns slowly and starts back into the big room, not quite understanding what she means. As he watches her curiously, puzzled, Ann fits the pencil together again, then pulls it apart looking at it, and then drops it on the desk. She gives a sigh of dismissal of the matter. That breaks the spell for Warren and he moves nearer to her, bending over a little to look more closely into her face. Still puzzled he

330

EXT. NEW HOUSE - SHOOTING TOWARDS CAR

The nurse and baby are in the car -- driver indicates that he sees them coming, gets down and opens door. Then Shirley, with Mason beside her enter past camera, going down to the car. Then comes Mrs. Graves and White. Mason helps Shirley in very anxious to make good with her again. Then he turns and helps Mrs. Graves in. Shirley has sat down by the window next to camera on his side. White stands at the corner of the car, back of Mason.

TITLE

331

EXT. NEW HOUSE - CLOSE SHOT AT CAR - WHITE AND SHIRLEY

White and Shirley exchange a look. It has a world of meaning in it. It's like a compact between them. Her look admitting him to a new intimacy.

332

EXT. NEW HOUSE - CLOSE SHOT OF CAR

As Mason gets into the car White turns away from looking at Shirley -- goes around and gets in the front beside the driver. Car starts out.

333

INT. NEW HOUSE BIG ROOM - MED. SHOT

Ann discovered at the desk, thoughtfully playing with a broken pencil. Warren comes into the room from the hall, goes over to the desk.

334

INT. NEW HOUSE BIG ROOM - CLOSE TO DESK

Mason is on his hands and knees playing with his son, crawling behind the chair and then poking his head out to call "Booh!" The boy laughs, enjoying the game. The boy watches the boy.

As Warren starts to pick up one of the blue prints from the desk, he smiles at Ann, and then becomes aware of her mood. She is thoughtfully playing with a broken pencil, fitting it together and pulling it apart again. As she thinks of how her ideal of Mason has been shattered just as this pencil has been broken. Warren looks at her anxiously and then questions her, "What's the matter Ann?" Ann looks up at him, smiling faintly and says thoughtfully

TITLE

"SOMETIMES OUR IDEAS CAN BE BROKEN AS EASILY AS THIS PENCIL. CAN'T THEY?"

There is a certain bitterness in Ann's manner and smile as she speaks. Warren looks at her puzzled -- aware of something new in her, not quite understanding what she means. As he watches her curiously, puzzled, Ann fits the pencil together again, then pulls it apart looking at it, and then drops it on the desk. She gives a sigh of dismissal of the matter. That breaks the spell for Warren and he moves nearer to her, bending over a little to look more closely into her face. Still puzzled he says "What's the matter, Ann? What's the trouble?" Ann leans back from the desk and studies thoughtfully for a moment, and then leans forward, her arms on the desk still holding his eyes thoughtfully as she says

TITLE

"I'VE JUST FOUND OUT THE DIFFERENCE BETWEEN ADORATION AND REAL LOVE."

She finishes title. Warren doesn't get what she means at all. He stands looking at her, puzzled. Ann sees that it's going to take a little while for him to understand. She gets up from the desk slowly, turning away from him as she turns to the end of the desk. Warren studies her back, just plain man-dumb. Then slowly the thought begins to come into his mind that perhaps she loves him. His face begins to light up slowly, but he is far from sure. He goes over to her quickly, takes her by the shoulders and turns her around to face him. Then in her face -- in the sweet shyness of her smile as she lifts her eyes to his, he reads her confession of love for him. For a minute it just stops him. It seems to be too good to be true, then all of a sudden the full force of the fact hits him, his face lights up like a full moon and he grabs her into his arms

FADE OUT

The nurse looks over quickly, apprehensive this, and says, as she looks forward, "Don't do that please, Mr. Mason." As she speaks Mason unconsciously loosens the tension in his arms (as he turns to look at the nurse) and the child's knees double under him and she drops. Mason says "Why, I'm not doing"

JUST AFTER...

335 CONTINUED
FADE IN
SUBTITLE

THE CRISIS OF MASON'S CAREER SEEMED TO HAVE BEEN REACHED, AND AS MONTHS PASSED THERE CAME TO HIM A SENSE OF SECURITY AGAINST THE MISFORTUNES THAT BEFELL THE ORDINARY MAN.

The nurse is very embarrassed, unable to explain and Mason gets to his feet. FADE OUT

336

FADE IN - INT. NURSERY - FULL SHOT

Mason is on his hands and knees playing with his son, crawling behind the chair and then poking his head out to call "Booh!" The boy laughs, enjoying the game. The nurse sits nearby with some sewing, but as she sews she watches the boy.

340

INT. NURSERY - DOOR OPENS TOWARD THE HALL NOISE

The door is open. Mrs. Graves enters at a normal pace. She comes in just a few steps and then she stops and looks at the situation in the room. She doesn't get at all what has happened.

336

INT. NURSERY - CLOSE SHOT

Mason on his hands and knees, crawls around the chair poking his head out first one side and then the other to call "Booh!" Then, as the boy watches the far side of the chair expecting his father to come out there, Mason crawls around behind the youngster and boohs at him. The child turns around to his father, gurgling with laughter. Mason straightens up and sits back on his heels as he gathers the boy into his arms to kiss him. "What are you hiding from me?"

341

INT. NURSERY

337

INT. NURSERY - CLOSE SHOT NURSE

She is sewing, but she is keeping an eagle eye on the youngster. No apprehension in her expression as yet - just close attention. She looks toward the hall, then back toward Mason, then afraid to face the situation alone, she turns to go back to the hall. Before she reaches the door the doctor comes into the room, carrying a pair of steel braces. Mrs. Graves hurries to him to urge him out of the room. CUT TO

338

INT. NURSERY - CLOSE SHOT - MASON AND BOY

Mason holds the boy to him a moment, laughing and talking to him, and then starting to stand the child out in front of him as he says "Stand up and show Daddy what a big boy you are."

343

INT. NURSERY

Mason has heard the doctor come in - he wheels around, and as Mrs. Graves tries to hurry the doctor out of the room, Mason throws out his hand and says "Wait a minute." Mrs. Graves turns toward him guiltily. The scene holds like a tableau for a moment, and then Mason sits down. Mason says "Why, I'm not doing -"

339

INT. NURSERY - MED. CLOSE SHOT

The nurse looks over quickly, apprehensive as she hears this, and says, as she leans forward, "Don't do that please, Mr. Mason." As she speaks Mason unconsciously loosens the tension in his arms (as he turns to look at the nurse) and the child's knees double under him - he sits down. Mason says "Why, I'm not doing -"

SCENE CONTINUED

Just out+4-----

339 continued

With that Mason again lifts the boy to his feet. The nurse jumps up quickly as she cries out sharply "No, no you mustn't." And she grabs the child out of Mason's arms. Mason looks up at her, puzzled as he says "What do you mean?" The nurse is very embarrassed, unable to explain and Mason gets to his feet. He starts to question her, getting more anxious as she tries to evade him, that he must speak, and says "You'd have to be told soon or later, Mr. Mason. You might as well know now." Then, slowly, he starts to lift the braces to call them to Mason's attention.

340

INT. NURSERY - SHOOTING TOWARD THE HALL DOOR

The door is open. Mrs. Graves enters at a normal pace. She comes in just a few steps and then she stops as she sees the situation in the room. She doesn't get at first what has happened.

341

INT. NURSERY

Mason eyes the doctor guiltily, begging him to tell him what he means. The doctor lifts the braces into the room, glances at them and makes his eyes go down to the nurse. He looks at them a moment, then his eyes widen in horror as he realizes what they are. He looks back at the doctor, and then grabs hold of him, protesting.

341

INT. NURSERY (FROM MRS. GRAVES' ANGLE)

The nurse is holding the child in her arms trying to evade Mason's questions. He is nearly frantic as he says "What's the matter?" What are you hiding from me?"

342

INT. NURSERY - MASON, DOCTOR AND MRS. GRAVES IN F.O. HURRY AND BABY IN B.C.

342

INT. NURSERY SHOOTING TOWARDS THE HALL DOOR

Mrs. Graves realizes what has happened. She casts a glance back over her shoulder towards the hall, then looks back towards Mason, then afraid to face the situation alone, she turns to go back to the hall. Before she reaches the door the doctor comes into the room, carrying a pair of steel braces. Mrs. Graves hurries to him to urge him out of the room. CUT TO

343

INT. NURSERY - GRAVES WITH MASON AND CHILD

343

INT. NURSERY

Mason has heard the doctor come in - he wheels around, and as Mrs. Graves tries to hurry the doctor out of the room, Mason throws out his hand and says "Wait a minute." Mrs. Graves turns towards him guiltily. The scene holds like a tableau for a moment, and then Mason comes down to the doctor and Mrs. Graves. She watches him fearfully.

344

INT. NURSERY - CLOSE SHOT

Mason stands looking from one to the other as he faces Mrs. Graves and the doctor. Then he turns to Mrs. Graves and says "What's the matter here?" Mrs. Graves is all in a flutter. She tries to pacify him, saying a lot of words that mean nothing. Mason brushes her aside and bewildered questioning. The doctor realizes that he must speak, and says "You'd have to be told sooner or later, Mr. Mason. You might as well know now." Then, slowly, he starts to lift the braces to call them to Mason's attention.

345

INT. NURSERY - CLOSE SHOT DOCTOR AND MASON

The nurse is beside the crib. Doctor enters, lays his braces down on the crib and starts to bend over the boy.

345

INT. NURSERY - CLOSEUP DOCTOR AND MASON

Mason eyes the doctor frantically, begging him to tell him what he means. The doctor lifts the braces into the scene, glances at them and makes his eyes go down to the brace. He looks at them a moment, then his eyes widen in horror as he realizes what they are. He looks back at the doctor, and then grabs hold of him, protesting frantically. The doctor bows his head in agreement. **FADE OUT**

346

INT. NURSERY - MASON, DOCTOR AND MRS. GRAVES IN F.C.
NURSE AND BABY IN B.G.

Mrs. Graves is crying. Mason is holding on to the doctor protesting frantically that it can't be true. The doctor nods his head as he says that it is true. Mason loosens his hold on the doctor, staggers back a step like a man who has received a death blow. He refuses to believe it. He has got to find out for himself and he turns out and hurries towards the boy. The doctor starts after him slowly.

347

INT. NURSERY - CLOSE SHOT NURSE AND CHILD

Mason hurries into the scene and starts a frantic examination of his son's legs feeling them up and down. The doctor enters the scene, and as he still holds to the boy's legs, Mason turns to him, and says, "It can't be true. They feel all right -- they must be all right." He speaks with that hopeless sort of a hope that the doctor is going to tell him that he is mistaken. But the doctor's expression gives him no encouragement. He lets go the boy's legs, turns to the doctor again, almost demanding that the doctor was wrong. The nurse exits from the scene carrying the boy towards his crib. Mason goes on talking frantically. The doctor realizes his mental condition, knows he can say nothing to quiet him as yet, and he turns and exits towards the crib. He stands looking after him, all words gone from him just stopped for a moment.

348

INT. NURSERY - MED. SHOT

Mason stands looking towards the crib. The nurse has already put the child down in the crib and the doctor is approaching it. Mrs. Graves stands at the side of the room weeping hysterically. Then like a man just come to life, Mason starts for the crib.

349

INT. NURSERY - CLOSE SHOT AT CRIB

The nurse is beside the crib. Doctor enters, lays his braces down on the crib and starts to bend over the boy. When Mason comes rushing in, Mason grabs him by the arm and whirls him around. He is like a crazy man as he says "You are lying to me! I don't believe you. It can't be true! My boy! Why I have got all the money in the world. Something's got to be done!"

TITLE

"I'LL HAVE THE FINEST SPECIALIST IN THE WORLD!"

Mason raves on frantically. The doctor bows his head in agreement. FADE OUT

353

INT. APARTMENT HOUSE CORRIDOR - CLOSUP BUTTON

Flash of Shirley as she pushes the button again.

FADE IN
SUBTITLE

AND WHILE MASON WAS EXPERIENCING HIS FIRST GREAT SENSE OF FUTILITY ---

FADE OUT

350

FADE IN - INT. APARTMENT CORRIDOR

(This is a corridor in an apartment house. The corridor stretches away from camera into the b.g. Facing on it in the middle f.g. is an elevator door. The elevator is just stopping. The door opens and Shirley so heavily veiled she can't be recognized by the camera, and wearing a coat that helps her disguise) steps out into the corridor. She takes half a dozen steps down toward the f.g., then, as the elevator door closes behind her and the elevator starts on up, she stops suddenly in the f.g. looks back at the elevator to make sure that it has gone and she has not been observed, then turns quickly and hurries down the corridor in the opposite direction from which she started. There is no uncertainty in her manner -- she knows exactly where she is going.

INT. APARTMENT CORRIDOR - CHASEUP

352

INT. WHITE'S APARTMENT - MED. CLOSE SHOT

359

353

INT. APARTMENT HOUSE CORRIDOR - CLOSEUP BUTTON

353

INT. WHITE'S APPT. (FROM CORRIDOR) (ALONE)

354

INT. WHITE'S APARTMENT - CLOSE SHOT AT DOOR TO HALL

550

2850

as white turns back from closing the door he

CONFIDENTIAL

354 continued

355

INT. WHITE'S APARTMENT * SHOOTING TOWARDS BEDROOM DOOR

A quick flash of a cute little chorus girl, Lurette, scantily clad making a dive for the door and disappearing into the bedroom.

356

INT. WHITE'S APTS. CLOSE SHOT OF HALL DOOR

White is stalling about unfastening the door, as he says "I'll have it open in a minute, this darned chain always catches." at the same time he is looking towards the bedroom door signalling frantically to Lurette to get out of sight.

357

INT. WHITE'S APTS. CLOSE SHOT AT BEDROOM DOOR

The door is opened just a little way. Lurette is stooping down, whistling to her dog out of scene, stretching out a bare arm snapping her fingers at it coaxingly.

358

INT. WHITE'S APTS. (FROM LURETTE'S ANGLE)

Close shot of a very cute little Pekingese (see Mr. Flood about this dog) standing looking towards camera wagging its tail but making no move to go towards Lurette.

359

INT. WHITE'S APT.

Continuation of scene 357. Lurette looks off, catches a flash out of scene of White opening the door. She draws back hastily and opens the bedroom door.

360

INT. WHITE'S APT. CLOSE SHOT AT HALL DOOR

White is opening the door and Shirley enters. White greets her with a great play of pretended happiness. She is just a little bit peeved at having had to wait - questions him about it. He pantomimes about his trouble with the chain as he closes the door. While Shirley is questioning him about why she had to wait, she is walking through the scene to get into the room quickly, so

as white turns back from closing the door he

SCENE CONTINUED

360 continued

has the scene alone. He looks off after her as he thinks "Gee, I've got myself in a pretty tight situation. Then very much agitated, he starts out of scene towards her slowly. As admirably, then he looks at her as he says "You are the most wonderful woman in the world" Shirley smiles at his praise. Then she says "Wait a minute, I'll mix you a drink and we'll christen it." Then she starts to hurry out of scene. White turns and looks after her apprehensively.

360A

INT. WHITE'S APT. CLOSE SHOT AT COUCH

Shirley has her back to camera and is putting the box containing the cocktail shaker down on the table behind the couch. Still with her back to camera she pulls off the veiled hat, and then turns around dropping her cape from her shoulders to reveal an exquisite gown, soft and alluringly feminine. She smiles at him with love and happiness in her face. White enters at edge of scene and she moves to him, puts her hands on his shoulders and gives him a kiss. This kiss is very brief because in the moment of kissing him she has caught sight of his worried expression. She draws back from him studying his face as she says "My dear, how badly you look! He smiles nervously as he hears this, rubs his hand over his hair, and then makes a play for her sympathy as he says

TITLE

"THIS HAS BEEN RATHER A STRENUOUS TIME FOR ME."

Shirley is immediately sympathetic. She pats him on the side of the face as she croons to him "You blessed boy, you are just working yourself to death I know." He nods his head in conscious self-pity and Shirley thinks of her present - her face brightens, and she says "Look -- I have brought you a little gift." She turns back to the table. He moves over beside her.

361

INT. WHITE'S APT. CLOSE SHOT AT TABLE OF BOX

Shirley's hand comes into scene. They rip off the paper. Then they lift off the lid of the box disclosing a cocktail shaker wrapped in tissue paper. Shirley's hands lift out the shaker, strip off the tissue paper. Hold the shaker in the shot long enough to establish it well (on the top of the jeweler's box there is the name of "Pheasant & Co. and underneath this name there is the picture of the pheasant. very striking so that the audience will remember it. The cocktail shaker must also be unique in design so that it will be remembered)

362

INT. WHITE'S APTS. CLOSE SHOT

Shirley gives the shaker to White. He turns it around in his hands admiringly, then he looks at her as he says "You are the most wonderful woman in the world" Shirley smiles at his praise, then she says "Wait a minute, I'll mix you a drink and we'll christen it." Then she starts to hurry out of scene. White turns and looks after her apprehensively.

367

INT. WHITE'S APT. THROUGH THE DOOR

White has Shirley in his arms -- is giving her a long kiss. Lorette gets a quick flash of jealousy as she sees this. Then she thinks a moment, gets the thought "Oh what difference does it make?" shrugs indifferently and looks at the keyhole.

363

INT. WHITE'S APT. (FROM WHITE'S ANG E)

Shirley hurries in past camera, goes straight to a cellarette opens the doors to disclose several bottles of liquor. She starts to select what she needs for the cocktails.

368

INT. WHITE'S APT. CLOSE SHOT -

Shirley is in White's arms. He releases her from the kiss -- and they both look at each other. Shirley looks over her shoulder at him, and he looks over his shoulder at her. They are looking over each other's shoulders.

364

INT. WHITE'S APT.

White realizes that if Shirley is mixing drinks she will stay longer than he wants. He knows he must stop her. As she starts to turn from the cellarette with a bottle of liquor, he hurries over to her carrying the shaker.

370

365

INT. WHITE'S APT. CLOSE SHOT

White's face over Shirley's shoulder. He looks bored to tears -- anxious to get this over with. Then he lifts his wrist in to seem and glanced at his watch. Then, as he lowers his wrist, he catches sight of the dog out of the corner of his eye. A look of horror comes into his

365

INT. WHITE'S APT. CLOSE SHOT

Shirley looks at White questioningly as he smilingly shakes his head, takes the bottle of liquor out of her hand, puts it back in the cellarette and then as he turns back to her he says "I'll show you the only kind of a drink I want -- a cocktail of love." He pretends to take a kiss from his lips with his fingertips then pretends to drop the kiss in the shaker. Then he repeats the same business as he pretends to take a kiss from Shirley's lips. Then he goes through the motions of mixing a cocktail watching her ~~smile~~ with a very amorous smile. Then he slips one arm around her ~~with~~ ~~very~~ ~~amorous~~ ~~smile~~ shoulder. Shirley just begins to understand his play and smiles happily. He puts his face close to hers lifts the cocktail shaker towards their lips and then as he lowers the shaker slowly their faces turned together to kiss. He sets shaker down on cellarette.

369

371

INT. SHIRLEY'S APT.

The Bakingess sniffs at the door and then scratches at it.

371

366

INT. WHITE'S BEDROOM

Lurette kneels down peering through the keyhole.

Shirley is in White's arms -- she has turned towards bedroom door. Behind her back a frantic look on his face. White is trying to call the dog away from the door. Shirley senses that he is doing something. She looks up at him and then turns toward camera to look in the direction of the bedroom door.

367

INT. WHITE'S APT. THROUGH THE KEY HOLE MAT

White has Shirley in his arms -- is giving her a long kiss. Lurette gets a quick flash of jealousy as she sees this. Then she thinks a moment, gets the thought "Oh what difference does it make!" shrugs indifferently and then turns back to watch through the keyhole.

The poke is sniffing at the door. He turns around and faces camera -- stable looking inquiringly.

368

INT. WHITE'S APT. CLOSE SHOT -

Shirley is in White's arms. He releases her from the kiss -- and then he draws her closer to him, and her head goes past his so they are looking over each other's shoulders.

370

369

INT. WHITE'S APT. CLOSEUP

White's face over Shirley's shoulder. He looks bored to tears -- anxious to get this over with. Then he lifts his wrist in to scene and glances at his watch, then, as he lowers his wrist, he catches sight of the dog out of scene and a startled look of horror comes into his face.

369

370

INT. WHITE'S APT - CLOSE SHOT

Shirley's face over White's shoulder. A flash of Shirley's face, her eyes half-closed in a rapture of bliss.

371

INT. WHITE'S APT. CLOSE SHOT AT BEDROOM DOOR

The Pekingese sniffs at the door and then scratches at it.

373

INT. WHITE'S APARTMENT - CLOSE SHOT

372

INT. WHITE'S APT. CLOSE SHOT

Shirley coming towards him - sick
 seems, he drops his eyes as he
 Shirley in White's arms - her back turned towards bedroom
 door. Behind her back, a frantic look on his face, White
 is trying to call the dog away from the door. Shirley
 senses that he is doing something. She looks up at him
 and then turns toward camera to look in the direction
 of the bedroom door.
 Shirley looks down
 at the dog, delighted as she cuddles it to her.

373

379

INT. WHITE'S APT. BEDROOM DOOR (FROM SHIRLEY'S ANGLE)

The peke is sniffing at the door. He turns around and
 faces camera -- stands looking inquiringly.
 up and looks at camera, amazement on her face (this thing
 has sort of flattened her out) and she says slowly,
 right in the camera "Well, I'll be damned!" Then she
 gets a quick flash of anger, and she reaches out for
 the door knob.

374

INT. WHITE'S APT. CLOSE SHOT

Shirley looks from the dog up at White - her face expres-
 sionless. White turns to meet her eyes - sort of a
 sickly grin begins to come over his face. White looks
 after her, sick, feels that he is caught - doesn't know
 what the blazes to do.

375

INT. WHITE'S APT. SHOOTING TOWARD BEDROOM DOOR

Shirley comes in past camera rapidly, stoops down and
 picks up the dog -- still with back to camera.

376

INT. WHITE'S APT. CLOSEUP WHITE

Frantic - desperate - feeling that it is all up with
 him -- sick, unable to move or speak - just waiting for
 the avalanche to fall.

377

INT. WHITE'S APT. SHOOTING TOWARDS BEDROOM DOOR.

Shirley straightens up, the dog in her arms, then slowly
 she turns around towards camera, looking down at the
 dog curiously. Then slowly she looks up -- towards
 White, past camera, her face still expressionless -
 then she glances at the dog again -- then back to White
 and holding his eyes, she starts forward slowly.

378

INT. WHITE'S APARTMENT - CLOSE SHOT

White stands watching Shirley coming towards him - sick then as Shirley enters scene, he drops his eyes as he waits for the avalanche to fall. He thinks it's all up with him. Shirley stands looking at him a moment, then slowly he turns to meet her eyes and as he does a smile comes to Shirley's face as she says "You darling -- you wanted to surprise me, didn't you?" The tension snaps for White, and a sickly grin of relief comes in to his face and he nods his head weakly. Shirley looks down at the dog, delighted as she cuddles it to her.

381

INT. WHITE'S APT. BEDROOM DOOR. (FROM HIS ANGLE.)

379

Just a flash of the closed door.
INT. WHITE'S BEDROOM - CLOSE TO DOOR

Lurette watching through the keyhole - now she straightens up and looks at camera, amazement on her face (this thing has sort of flattened her out) and she says slowly, right in the camera "Well, I'll be damned!" Then she gets a quick flash of anger, and she reaches out for the door knob.

382

INT. WHITE'S APT. BEDROOM DOOR. (FROM HIS ANGLE.)

Lurette reaches out and on the knob - then she pulls back herself - realizes that if she comes out now she is going to kill the goose that laid the golden egg - and drops her hand from the door. But she is far from pleased or satisfied; she is simply a woman in that well known position half way between the devil and the deep blue sea. She looks at the door as she says "Wait till I lay my hands on you!"

383

INT. WHITE'S APT. CLOSE SHOT.

White is still looking at the bedroom door as tentatively Shirley draws back from him, and as she does, he turns to meet her eyes quickly, she goes in raptures over the dog. He smiles at her nervously as he says "I'm glad you like it" and then he glances at his watch. Shirley catches his look at his watch, he realizes that she has seen him and he says

"I've just worried about you, dear."

Shirley smiles as she says "Does your heart, you are always thinking of me, are n't you?" He nods, slips his arm around her, and urges her off towards the couch.

380 INT. WHITE'S APT., CLOSE SHOT.

Shirley throws her arms around White's neck, kisses him she thanks him for the dog - then as she presses her face against his cheek, his face is to the camera - he gives an apprehensive look towards the bedroom door.

towards the door. She has the dog cuddled under her cape, just his head showing.

381 INT. WHITE'S APT. BEDROOM DOOR. (FROM HIS ANGLE.)

Just a flash of the closed door.

382 INT. WHITE'S APT. BEDROOM DOOR. (FROM HIS ANGLE.)

White and Shirley come in as she waits for him to open the door - she talks happily to the little dog. White fumbles with the door a moment, waiting, and then trying to force the door open. He says rather meaningfully:

382 INT. WHITE'S ROOM. CLOSE SHOT AT DOOR.

Lurette has her hand on the knob - then she gets hold of herself - realizes that if she comes out now, she is going to kill the goose that laid the golden egg - and drops her hand from the door. But she is far from pleased or satisfied, she is simply a woman in that well known position half way between the devil and the deep blue sea. She looks at the door as she says "Wait till I lay my hands on you!"

and disappointed, but does not push the matter further - and he opens the door, she goes out, he whispers good bye to her and then closes the door. The moment the door is closed, his expression changes, he glares resentfully.

383 INT. WHITE'S APT. CLOSE SHOT.

White is still looking at the bedroom door apprehensively Shirley draws back from him, and as she does, he turns to meet her eyes quickly, she goes in raptures over the dog. He smiles at her nervously as he says "I'm glad you like it" and then he glances at his watch. Shirley catches his look at his watch, he realizes that she has seen him and he says

TITLE "I'M JUST WORRIED ABOUT YOU, DEAR." turns around and glances at the camera (just camera) then his face begins to light up as he sees:

Shirley smiles as she says "Bless your hearts, you are always thinking of me, are n't you?" He nods, slips his arm around her, and urges her off towards the couch.

384 INT. WHITE'S APT. CLOSE SHOT.

Without her being aware of what he is doing, White urges Shirley to the couch to get her things, she gives him the dog to hold as she quickly puts on her things, then he hands her back the dog as he puts her cape around her, and starts her towards the door. She has the dog cuddled under her cape, just his head showing.

INT. WHITE'S APT. CLOSE SHOT.

White hurries over to the door and stoops down to get the bill.

385 INT..WHITES' APT. CLOSE TO HALL DOOR.

White and Shirley come in as she waits for him to open the door - she talks happily to the little dog, White fumbles with the chain a moment stalling, and then trying to force the issue, he grins a little as he says rather meaningly:

TITLE "HAVE N'T YOU - FORGOTTEN SOMETHING?"

Shirley looks up at him with a look of surprise, and then she says "Of course not" - she leans forward and kisses him then she drops her veil again and turns to the door - This has not been what White meant at all and he's peeved and disappointed, but dares not push the matter further - and he opens the door, she goes out, he whispers good bye to her and then closes the door. At the moment the door is closed, his expression changes, he glares resentfully, he jams his hands in his pockets moves away from the door slowly, then turns and looks at the door again - then then moves out of scene.

INT. WHITES' APT. CLOSE SHOT AT DOOR.

386 INT. WHITE'S APT. CLOSE UP.

White moves into Close up - back to camera, then he turns around and glares at the door resentfully, (past camera) then his face begins to light up as he sees:

387 INT. WHITES' APT. CLOSE SHOT.

Loretta has the money and she is folding the bills as she says:

TITLE "THIS BAIT FOR THE DOG -- SANTA CLAUS!"

as she finishes title she sticks the money down in her dress White gets to his feet - starts to protest and Loretta starts to shove him out.

FADE OUT.

FADE IN

INT. MURKIN.

393

387

INT. WHITES' APT. CLOSE SHOT BOTTOM OF DOOR.

A bill comes under the door slowly.

388

INT. WHITES' APT. CLOSE SHOT.

White hurries over to the door and stoops down to get the bill.

389

INT. WHITES' APT. CLOSE SHOT OF DOOR.

White stoops down, gets bill then two more bills come under the door - he takes these gleefully - then quickly checks how much he has gotten and then looks down to see if more is coming.

390

INT. APT. CORRIDOR. CLOSE SHOT AT WHITE'S DOOR.

Shirley just straightening up from having peeked the money under the door - she cuddles the dog and hurries off of scene

391

INT. WHITES' APT. CLOSE SHOT AT DOOR.

White is watching the crack of the door to see if any more is coming, then Lurette's bare arm comes into scene and takes the money out of his hand - White looks around and up at Lurette (out of scene) stupefied.

392

INT. WHITES' APT. CLOSE SHOT.

Lurette has the money and she is folding the bills as she says:

TITLE

THIS PAYS FOR THE DOG -- SANTA CLAUS!

as she finishes title she sticks the money down in her dress
White gets to his feet - starts to protest and Lurette starts to cuss him out.

FADE OUT.

393

FADE IN

INT. NURSERY.

Mason is discovered talking with three doctors - the one that was there before and two new ones. They stand near the hall door and the nurse sits over beside the child's crib. Mason has now reached the hopeless stage. He has been forced to believe what the doctors have told him about his son. He finally has accepted their verdict.

TITLE

394

INT. SHIRLEY'S BEDROOM.

Shirley's personal maid discovered in the room. Shirley enters from the hall, her cape over her arm, the veil thrown back so that her face shows. She carries the little dog. The maid goes to her, takes her hat and coat and says:

TITLE

"MR. MASON WISHES TO SEE YOU IN THE NURSERY, MADAME."

Shirley says "thank you", indifferently - goes over to a chaise longue deep with pillows, she puts the dog down among the pillows, sits down and starts to play with him.

395

INT. SHIRLEY'S BEDROOM. SHOOTING TOWARDS NURSERY DOOR.

The door opens slowly, softly, and Mason comes in. Shirley plays with the dog, happily.

396

INT. NURSERY. MEDIUM CLOSE SHOT AT DOOR TO HALL.

Mason talks with the doctors, reaching out for a last desperate hope as he says, pathetically, "You know of course that it isn't a question of money." The most important looking one of the doctors answers.

TITLE

"THERE ARE SOME THINGS THAT MONEY CAN'T BUY, MR. MASON."

Mason looks at the doctors hopelessly, a broken man. Then the doctor, feeling sorry for him, says:

TITLE

"REST ASSURED THAT WE'LL DO ALL WE CAN, AND IN TIME, PERHAPS - - -"

400

INT.

The doctor leaves his title unfinished. Mason is quick to grab at the one little ray of hope, and he thanks them sincerely. Then they turn to go. Mason opens the door for them. The doctors exit. He closes the door and stands there with his head and shoulders drooping accepting the blow which fate had dealt him.

TITLE

397

INT. SHIRLEY'S BEDROOM. CLOSE SHOT SHIRLEY.

INT. SHIRLEY'S BEDROOM. MEDIUM CLOSE SHOT. Shirley is playing with her dog happily on the chaise longue. The maid enters the scene to her and says:

TITLE

"BEG PARDON, MADAME, BUT MR. MASON'S OFFERS FOR WAS VERY EMPHATIC."

TITLE

Shirley looks up at the maid quickly, a tiny touch of apprehension in her face. Then she throws off the thought feeling perfectly secure. She says, "Oh, very well" gets up, and hands her dog to the maid, saying "take care of my precious baby. Ask the cook to give him some milk." The maid answers, and starts towards the hall door with the dog. Shirley takes a step towards the nursery. This brings her near her dressing table. She gives a glance towards the mirror, then the thought comes into her head that she wants to be sure she looks all right, and she goes to the dressing table and sits down in front of the mirror - starts to arrange her hair, and powder her nose.

398

INT. SHIRLEY'S BEDROOM. SHOOTING TOWARDS NURSERY DOOR. The door opens slowly, softly, and Mason comes in, pulling the door to after him, softly. He looks (off) towards Shirley, like a man who has received a death blow.

TITLE

399

INT. SHIRLEY'S BEDROOM. CLOSE SHOT. SHIRLEY.

Shirley powders her nose, and then she studies her reflection in the mirror, smiling happily as she thinks of White. Then she remembers his kiss - she runs her fingers softly over her lips. Then she catches sight of her mirror (but Mason's reflection does not show in mirror) of Mason.. Her smile fades instantly - her eyes widen a little, and then narrow as she wonders why he looks at her as he does. Then she turns around to face him - on her guard.

403

INT. SHIRLEY'S BEDROOM. CLOSE SHOT SHIRLEY.

404

INT. NEW HOUSE. CLOSE SHOT MASON.

He is very earnest as he talks into phone, saying:

400

TITLE

INT. SHIRLEY'S BEDROOM. CLOSE SHOT MASON. MASON'S OFFERS
Mason stands looking at Shirley (off sc.) his face haggard, and then, as if numb with misery, he says:

TITLE

"NOW I KNOW WHAT YOU'VE BEEN HIDING FROM ME."

401

INT. SHIRLEY'S BEDROOM. CLOSE SHOT SHIRLEY.

A look of alarm flashes in to Shirley's face, and with stiff lips, she murmurs, "What do you mean?" When holding the same expression, she follows him with her eyes until he comes in to scene slowly and stops beside her. The scene holds for a moment like a tableau, and then he says, as if the words were an effort for him.

406

INT.

TITLE

"I don't know - I tried to get him at the office but he was - - - ABOUT MY SON."

A look of quick relief flashes into Shirley's face as she hears this, and she says, in relief, "Oh - -that!" Then she masks her expression quickly and hastens to say, "I didn't want to worry you, dear, it seemed better to do as we did." Then she questions him about the child. He starts to explain to her. Then, they both indicate that they have heard the phone ring by turning to look at a telephone doll which stands on the dressing table. Shirley takes out the phone and answers it, then hands the phone to Mason. Hanging the phone away, Now Mason gets a thought, and he turns to Shirley and says:

407

INT.

TITLE

"FIND OUT IF WHITE'S AT HIS APARTMENT."

402

INT. NEW HOUSE. CLOSE SHOT AT WARREN'S WORK TABLE.

Warren indicates that he hears Mason's voice on the phone and he speaks in to the phone saying, a few words, then says:

408

INT.

TITLE

"THERE WAS ANOTHER DEATH FROM TYPHOID OUT HERE TODAY - - - THAT MAKES THE THIRD THIS WEEK." Blander - hangs up

403

INT. SHIRLEY'S BEDROOM. CLOSE SHOT.

Mason at the phone. He is a little impatient as he says, "What of it?" Shirley turns back to the mirror and fools with her hair.

409

INT. WHITE'S APARTMENT. CLOSE SHOT PHONE ON A TABLE

Just long enough to establish the phone - then a pillow comes into scene and knocks the phone over, the receiver coming off the hook.

404

INT. NEW HOUSE. CLOSE SHOT WARREN.

He is very earnest as he talks into phone, saying:

TITLE

"THERE WERE A COUPLE OF REPORTERS OUT HERE TODAY. THEY SPENT THE WHOLE NOON HOUR WITH THE FOREMAN."

405

INT. SHIRLEY'S BEDROOM. CLOSE SHOT AT PHONE.
Mason is angry as he hears this. He thinks a moment
then barks into the phone:

TITLE

"WHERE'S WHITE?"

406

INT. NEW HOUSE. CLOSEUP WARREN AT PHONE.
Warren shakes his head that he doesn't know, and then
says, "I don't know - I tried to get him at the office
but he wasn't there."

407

INT. SHIRLEY'S BEDROOM. MEDIUM CLOSE SHOT.
Mason goes up in the air as he hears this. He says,
"All right, I'll attend to it." He hangs up the
receiver and sets the phone down with a bang. Then
he turns, takes a few steps up and down as he turns
this new situation over in his mind. Shirley is
putting the phone away. Now Mason gets a thought,
and he turns to Shirley and says:

TITLE

"FIND OUT IF WHITE'S AT HIS
APARTMENT."

413

INT. SHIRLEY'S BEDROOM. CLOSE SHOT SHIRLEY.
Shirley's eyes are wide as she listens closely -
then they narrow coldly. She listens intently
as she hears Lucette.

408

INT. SHIRLEY'S BEDROOM. CLOSEUP SHIRLEY.
Shirley hears the title, takes the phone out again,
and without thinking, lifts the receiver to give the
number, then she catches herself - looks (off sc.) to
see if Mason has caught her blunder - hangs up
the receiver and starts to consult the phone book.
She is not really looking up the number she is just
going through the motions with an eye off towards
Mason. She pretends to find it and again picks
up the phone and speaks into it.

TITLE

"THE LIEP'S BUSY."

409

INT. WHITE'S APARTMENT. CLOSE SHOT PHONE ON A TABLE
Just long enough to establish the phone - then a
pillow comes into scene and knocks the phone over,
the receiver coming off the hook.

QUICK LAP DISSOLVE TO

410

INT. WHITE'S APARTMENT. MEDIUM SHOT.

411

Lurette is going like a whirlwind, bawling White out - he's on the defensive trying to explain, begging her to keep quiet as he says, "Keep still - you'll have the neighbors in!" He pantomimes this action, putting his hands to his ears. She tears at her hair as she screams, "I don't care who hears me!"

411

INT. WHITE'S APARTMENT. CLOSEUP LURETTE.

She is screaming her words out rapidly in a fury of temper. Shirley comes to him, and with pretended wifely concern she says to him:

TITLE

"THIS IS IMPORTANT, CAN'T IT RICHARD? WOULDN'T IT BE BETTER FOR US TO GO AND SEE HIM?"

412

INT. WHITE'S APARTMENT. CLOSEUP PHONE.

Just a quick flash of the phone as it lies on the table. Shirley looks after him with a little smile of satisfaction, then she turns towards her closet.

413

INT. SHIRLEY'S BEDROOM. CLOSE SHOT SHIRLEY.

Shirley's eyes are wide as she listens closely - - then they narrow coldly. She listens intently as she hears Lurette.

414

INT. SHIRLEY'S BEDROOM.

As Mason starts to go towards the door Shirley hurries to her closet, pulls open the door, takes out a fur coat and hat, starts back towards the dressing table.

414

INT. SHIRLEY'S BEDROOM. CLOSE SHOT.

As Shirley listens with narrowed eyes, Mason, who is striding up and down impatiently, turns to her and says, "What's the matter, can't you get him?" Shirley comes back to herself quickly, hangs up the receiver and turns to him and says,

TITLE

"THE LINE'S BUSY."

Mason fidgets impatiently as he thinks how important it is that he get hold of White at once.

415

INT. SHIRLEY'S BEDROOM. CLOSEUP SHIRLEY.

She is doing some quick thinking trying to dope out a way to get to White's apartment - then the solution comes to her. She looks toward Mason, and then putting on an expression of wifely concern she gets up from scene and exits towards him.

416

PART IN

INT. SHIRLEY'S BEDROOM. CLOSE SHOT.

Mason takes a step up and down, impatiently waiting until he can call again. Shirley comes to him, and with pretended wifely concern she says to him:

TITLE

"THIS IS IMPORTANT, ISN'T IT
RICHARD? WOULDN'T IT BE BETTER
FOR US TO GO AND SEE HIM?"

419

INT. CORRIDOR

Mason thinks a moment, and then pleased with her advice, gives her a little pat on the shoulder as he nods and says, "You're right. That's the best thing to do". Then he says, "I'll get my things," and turns out of scene. Shirley looks after him with a little smile of satisfaction, then she turns towards her closet.

417

INT. SHIRLEY'S BEDROOM.

As Mason starts to go towards the door Shirley hurries to her closet, pulls open the door, takes out a fur coat and hat, starts back towards the dressing table.

FADE OUT

421

INT. APARTMENT CORRIDOR - CLOSE TO DOOR

Mason and Shirley both jump back from the door, then look at each other questioningly.

422

INT. WHITE'S APARTMENT

Marjorie is in a fury --- throwing everything she can get her hands on at White. White's back up against the wall dodging the various articles, trying to yell at her to stop. She is yelling a mile a minute as she throws things.

418.

FADE IN - INT. APARTMENT CORRIDOR -

The elevator comes up --- door opens --- Shirley steps out. She ambles a few steps in the wrong direction while Mason asks the elevator man where White's apartment is. Mason tells him --- Mason starts that way, then calls to Shirley as he says, "The man says it is this way." She says "Oh", rather broadly, and turns to go with Mason. They start towards White's door. Shirley's been putting on an act of not knowing where the apartment is.

419.

INT. CORRIDOR APARTMENT - CLOSE TO WHITE'S DOOR.

Mason and Shirley come into the scene. Mason steps to read the name plate just to be sure. He just starts to reach for the bell.

420.

INT. WHITE'S APARTMENT - CLOSE SHOT AT DOOR.

Vase of flowers is thrown in to the scene --- strikes the door --- the vase breaks. White runs in from the other room carrying Lurette, who is out at him. He draws her viciously --- tells her as he says, "How get me, and get me right --- you open your trap and I'll kill you." This comes her, --- she flops over on the bed in tears. He turns and hurries out of the room closing the door after him.

421.

INT. APARTMENT CORRIDOR - CLOSE TO DOOR

Mason and Shirley both jump back from the door, then look at each other questioningly.

422.

INT. WHITE'S APARTMENT -

Lurette is in a fury --- throwing everything she can get her hands on at White. White's back up against the wall dodging the various articles, trying to yell at her to stop. She is yelling a mile a minute as she throws things.

423.

INT. APARTMENT CORRIDOR - CLOSE SHOT AT DOOR

Impatiently Mason rings the bell again --- Shirley is listening, a little tenseness in her attitude.

422.

INT. WHITE'S APARTMENT - FULL SHOT

White closing the door. Mason is in the room giving a look around the room. Shirley curls off at a different angle, also looking the room over, coldly. White doesn't know what to do. Then Mason turns towards him and White starts towards Mason.

423.

INT. APARTMENT CORRIDOR - CLOSE TO DOOR

Mason and Shirley both hear the uproar inside the room. Mason turns to Shirley and pantomimes his action as he says, "You had better wait for me downstairs in the car." Shirley gives a little laugh as she says, "Why, no, it's all right, I'm with you." As she speaks she reaches out and pushes the bell.

424.

INT. WHITE'S APARTMENT -

White hears the bell --- Lurette pays no attention to it, and she goes on yelling. White wades right through at her, tells her there's someone at the door. He claps his hand over her mouth. She jerks away from him and yells out, "I don't give a damn if the whole town comes in!" With that he grabs her up in his arms, and as she kicks and fights, he runs into the bedroom with her.

425/

INT. WHITE'S BEDROOM

White runs in from the other room carrying Lurette, who is kicking around and fighting. He throws her on the bed --- she gets to a sitting position, rails out at him. He draws back his fist as he threatens her viciously --- tells her to shut up or he'll break her neck. (language to be supplied by Mr. Flood) She starts to argue, he threatens her again as he says, "Now get me, and get me right --- you open your trap and I'll kill you." This cows her. --- she flops over on the bed in tears. He turns and hurries out of the room closing the door after him.

426.

INT. WHITE'S APARTMENT - CLOSE SHOT

INT. WHITE'S APARTMENT

White closes the door after him from the bedroom --- gives a desperate look around the room --- smooths his hair back quickly, then starts to do a quick pick-up. He grabs up pillows, throws them on the couch --- sets the 'phone up straight.

427/

INT. APARTMENT CORRIDOR - CLOSE SHOT AT DOOR

Impatiently Mason rings the bell again --- Shirley is listening, a little tenseness in her attitude.

433.

INT. WHITE'S APARTMENT - CLOSE SHOT AT TABLE

Mason stands beside the table talking to White about the
treat business. White nods with nervous glances off at
Shirley and back at Mason. Mason speaks emphatically as
he says: "From now on keep all reporters off that lot."
White nods in answer.

434.

INT. WHITE'S APARTMENT - CLOSE SHOT SHIRLEY

as she strolls into scene at end of table, looking around
the room.

435.

INT. WHITE'S APARTMENT - CLOSEUP OF SHAKER ON FLOOR.

Shirley's feet come in to the scene, one foot hits the
shaker, the feet stop and draw back. The shaker is broken.

436.

INT. WHITE'S APARTMENT - CLOSEUP SHIRLEY

436.

INT. WHITE'S APARTMENT - CLOSEUP SHIRLEY

436.

as she looks down at the shaker.

437.

INT. WHITE'S APARTMENT - CLOSEUP SHOT GROUP

Shirley in the foreground is looking down at the shaker--
Mason talking to White. White looks towards Shirley, just
as she stoops down to get the shaker. The table is between
them and he doesn't know what it is she is picking up.
As she starts to straighten up --- CUT

438.

INT. WHITE'S APARTMENT - CLOSEUP SHIRLEY

She comes up into scene with the shaker. She is looking
at it. There is a bitter smile on her lips. Then she
looks at White (past camera) with cold murder in her
eyes. She starts forward out of scene.

439.

INT. WHITE'S APARTMENT - GROUP CLOSE SHOT AT DOOR

Mason talking to White. White watching him. Shirley comes forward to the table --- sets the shaker down casually, then after a quick glance to see if Mason is watching, she starts to shove the shaker slowly towards White. A world of meaning in the way she does it. The movement attracts White's attention at first --- he sees the shaker then looks at her, panicky, as he gets what she means. The movement attracts Mason's attention. He gives the shaker just a casual glance, then turns back to White as he says:

TITLE:

"SHAKE MY STORY THE PAPERS MAY HAVE FRAMED UP, NO MATTER WHAT IT COSTS." as Mason finishes his title he sweeps his arm out in a gesture that knocks the shaker from the table.

440.

INT. WHITE'S APARTMENT - CLOSEUP AT FLOOR

Shaker falls in to the floor. along, each engrossed in their own thoughts. Shirley is having a hard time to hang on to herself and keep Mason from knowing how she feels. Mason looks out of the window, catches sight of the jewelry store and then leans forward to speak to the driver. Shirley pays no attention to this.

441.

INT. WHITE'S APARTMENT - GROUP

The falling shaker interrupts Mason's line of thought for a moment. He stoops quickly and picks it up --- looks down at it in his hands and then says absently:

TITLE:

"I'M SORRY --- I'LL GET YOU ANOTHER."

The car slows up and comes to a stop at curb in foreground. as he puts the shaker back on the table White says with a nervous smile and a gesture, "Oh, that's all right, don't bother --- it doesn't matter." Shirley looks at White with a world of meaning in her cold eyes as she says to herself, "So it doesn't matter, does it?" White catches her look, and knows it's all up with him. Then Shirley turns towards Mason --- moves a step towards him and says with a sweet smile of wifely concern, "If you've finished dear, --- shall we go?" Mason turns to her and says "Yes, I'm ready." Then as he starts out of scene beside Shirley, he gives Oscar a last instruction. Oscar nods, "Yes, sir, yes sir," and hurries on out of scene ahead of him towards the door. breath and then lets it out slowly. She twists her handkerchief into a tight string and wraps it around her finger as she goes back over in her mind the scene in White's apartment.

442.

INT. JEWELRY STORE - CLOSER SHOT

INT. WHITE'S APARTMENT - MEDIUM CLOSE SHOT AT DOOR

Mason is at the counter. He says to the clerk, "Pick me up." White hurries in to the scene to open the door. Mason and Shirley enter. Shirley's attitude is one of being very much with Mason. Mason speaks a last word to White. Shirley stands beside the door, waiting for White to open it, and as White opens the door she goes on out, her head lifted and without a glance at him. Mason catches this, thinks his wife is offended because of the general condition of the apartment and what it indicates, and he gives White a glance as much as to say, "I'm afraid you're in disgrace with my wife, because of your conduct." White knows darned well that he is, but for a different reason. He smiles shamefacedly. Mason goes on out. White closes the door and sinks up against it, weakly as he thinks, "What a day!" so long as it's a good one." The clerk, very anxious to please, says, "Yes, Mr. Mason." FADE OUT back to the case again -- looks over the shakers, and then picks out one as if he had just gotten a bright idea."

443.

FADE IN - INT. MASON'S CAR - BACK SEAT -

444.

INT. JEWELRY STORE

Mason and Shirley are riding along, each engrossed in their own thoughts. Shirley is having a hard time to hang on to herself and keep Mason from knowing how she feels. Mason looks out of the window, catches sight of the jewelry store and then leans forward to speak to the driver. Shirley pays no attention to this. very nice car, -- then says

TITLE:

"THIS IS THE EXACT DUPLICATE OF THE CAR I
A. and B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z."

444.

EXT. STREET -

445.

INT. JEWELRY STORE

The car slows up and comes to a stop at curb in foreground. Mason gets out and then turns back to Shirley and says, very briefly, "I'll just be a minute, dear." Then he starts back down the street towards the jewelry store. up at the clerk as he says "Hi!" Then his eyes go down to the shaker which is on the card in front of him, and he reaches out and picks it up and looks at it, turning it around in his hands.

445.

INT. MASON'S CAR - BACK SEAT

Now that Mason is gone, Shirley relaxes from the strain of having to mask her feeling from him. She takes a long breath and then lets it out slowly. She t wists her handkerchief into a tight straining and wraps it around her finger as she goes back over in her mind the scene in White's apartment.

446. INT. JEWELRY STORE - CLOSE SHOT

449. INT. JEWELRY STORE - CLOSE SHOT
Mason is at the counter. He says to the clerk, "Pick me out a good cocktail shaker." The clerk knows Mason and is very affable as he says, "Yes, Mr. Mason". Mason feels in his pocket for a card and pen and then says:

TITLE: "SEND IT TO THIS ADDRESS."

450. INT. JEWELRY STORE - CLOSE SHOT
He starts to write White's name and address on a card. The clerk turns towards the case behind him where there are several shakers among other silverware and then he turns back to Mason and says in his best salesman's manner, "Just a plain one, Mr. Mason, or something ----" Mason interrupts him as he glances up from his writing, and with a gesture of his hand says, "Oh, anything, anything, so long as it's a good one." The clerk, very anxious to please, says, "Yes, Mr. Mason," and turns back to the case again --- looks over the shakers, and then picks out one as if he had just gotten a bright idea."

451. INT. JEWELRY STORE - CLOSEUP SHAKER ON COUNTER

452. A few feet of the shaker then

447. INT. JEWELRY STORE - CLOSEUP CLERK LAR DISSOLVE TO

Clerk takes the shaker from the case --- turns around to camera and he sets it down on the counter and says, very anxious to please, "Here's a very nice one, --- then says:

452. INT. JEWELRY STORE - CLOSEUP CLERK
TITLE: "THIS IS THE EXACT DUPLICATE OF THE ONE I SOLD MRS. MASON THIS MORNING."
A duplicate of the one sold Mrs. Mason this morning (the clerk is across the table from Mason and the clerk is looking at the shaker)

448. INT. JEWELRY STORE - CLOSE SHOT MASON

449. INT. JEWELRY STORE - CLOSE SHOT MASON
Mason is writing on the card. As he hears this he glances up at the clerk as he says "Huh?" Then his eyes go down to the shaker which is on the card in front of him, and he reaches out and picks it up and looks at it, turning it around in his hands.

454. INT. JEWELRY STORE - CLOSE SHOT COUNTER

455. INT. JEWELRY STORE - CLOSE SHOT COUNTER
As he finishes his title Mason picks up the card and tears it up while the clerk hastens to do his bidding. The clerk says, "Yes, Mr. Mason," and then he says, "Here's a very nice one, --- then says: "THIS IS THE EXACT DUPLICATE OF THE ONE I SOLD MRS. MASON THIS MORNING."
A duplicate of the one sold Mrs. Mason this morning (the clerk is across the table from Mason and the clerk is looking at the shaker)

449. INT. JEWELRY STORE - CLOSE SHOT AT COUNTER

Mason looks up at the clerk and asks, "Mrs. Mason bought one like this?" Very anxious to make the good the clerk nods and smiles. Mason sets the shaker down thoughtfully, studying it.

Shirley is coming up to the car carrying a box. He gets into the car, sits down beside her and the car starts forward. Shirley gives a little start, glancing towards Mason, quickly putting on the mask again. Mason smiles oddly as he puts the box in her lap and says:

450. INT. JEWELRY STORE - CLOSEUP MASON

as he studies the shaker thoughtfully
Then she glances down at the box indifferently, having no inkling of what it contains. Mason gestures towards it as he says, "Go on, open it." She reaches down to the box.

451. INT. JEWELRY STORE - CLOSEUP SHAKER ON COUNTER

A few feet of the shaker then

452. INT. MASON'S CAR - CLOSEUP SHIRLEY'S LAP

LAP DISSOLVE TO

Her hands come in to open and lift the lid apart on the box, disclosing the lid on which there are the words, "Pacemast and Co." with the picture of the pacemast underneath. Then her hands lift the lid off the box, disclosing the shaker in its nest of tissue paper.

452. INT. WHITE'S APARTMENT

A duplicate of the scene of Shirley shoving the shaker across the table towards White (The edges of the previous scene are around this shot)

CONTINUATION OF SCENE 452.

Mason is watching Shirley with an odd smile. She recognizes the shaker and is startled and afraid to look up at him.

453. INT. JEWELRY STORE - CLOSEUP MASON

VISUAL: His eyes take on a hard expression and he puts the top on his pen, and then as he puts his pen away, he says:

TITLE : Shirley begins to get the idea of the shaker, and she forces a nervous smile, a little glance at him quickly and then at the shaker, and then says, "Yes --- I don't know --- yes. Is it?" Mason's eyes narrow as he studies her, and then as she gives him a frightened guilty glance he smiles very blandly and says with pretended innocence.

454. INT. JEWELRY STORE - CLOSE SHOT COUNTER

As he finishes his title Mason picks up the card and tears it up while the clerk hastens to do his bidding.

"Yes, yes", and then as if she couldn't stand the sight of the shaker any longer, she picks up the box and offers it to him. He smiles oddly, watching her out of the corners of his eyes. He takes the box, puts the lid on it. Shirley draws back into the corner, as if she were trapped, not knowing whether Mason really knows of her guilt or not, and suffering more from her uncertainty than if he made a direct accusation.

455.

INT. MASON'S CAR - BACK SEAT

Shirley is very nervous and restless, not because she is waiting for Mason but because of her enforced inactivity. She twists her handkerchief around and around, suffering from the inability to give way to her feelings. Then Mason is seen coming up to the car carrying a box. He gets into the car, sits down beside her and the car starts forward. Shirley gives a little start, glancing towards Mason, quickly putting on the mask again. Mason smiles oddly as he puts the box in her lap and says:

TITLE:

"SEE HOW YOU LIKE THAT."

Shirley glances in, surprised, her mind still on White. Then she glances down at the box indifferently, having no inkling of what it contains. Mason gestures towards it as he says, "Go on, open it." She reaches down to the box.

456.

INT. MASON'S CAR - CLOSEUP BOX IN SHIRLEY'S LAP

Her hands come in to scene and rip the paper apart on the box, disclosing the lid on which there are the words, "Pheasant and CO." with the picture of the pheasant underneath. Then her hands lift the lid off the box, disclosing the shaker in its nest of tissue paper.

TITLE:

"THIS SHOWS JUST HOW MUCH THESE FARMERS KNOW. HE STARTS MOVING IN TOMORROW."

CONTINUATION OF SCENE 455.

Mason is watching Shirley with an odd smile. She recognizes the shaker --- is startled and afraid to look up at him. He says:

TITLE:

"IT'S JUST LIKE THE ONE HE HAD --- ISN'T IT?"

Shirley begins to get the feeling that she's trapped, and she forces a nervous smile, as she glances at him quickly and then at the shaker, and then says, "Yes --- I don't know --- yes. Is it?" Mason's eyes narrow as he ~~studies~~ studies her, and then as she gives him a frightened guilty glance he smiles very blandly and says with pretended innocence.

TITLE:

"I WAS LUCKY TO FIND IT --- WASN'T IT?"

Shirley again glances at him quickly, then trying to hide her agitation, she nods eagerly, very nervous as she says: "Yes, yes", and then as if she couldn't stand the sight of the shaker any longer, she picks up the box and offers it to him. He smiles oddly, watching her out of the corners of his eyes. He takes the box, puts the lid on it. Shirley draws back into the corner, as if she were trapped, not knowing whether Mason really knows of her guilt or not, and suffering more from her uncertainty than if he made a direct accusation.

457.

FADE IN - INSERT

A WILL NEVER
COME IN TO SEE
SEVERAL TORN
REACHES IN A

Newspaper --- magazine section. This carries a picture of Mason's new home --- a picture of Mason, and a drawn sketch of Victory City with a big spectre hovering over it. This spectre is drawn like a hooded figure of Death. Across the top of the page runs the headline in bold type.

H
WILL MASON EVER OCCUPY HIS HOME IN TYPHOID TRACT

458.

CLOSE SHOT OF MASON'S

She puts the
hands her a

There is a subhead which reads something as follows:

For a month the millionaire's house has been ready for occupancy yet there has been no indication that he intends moving in.

LAP DISSOLVE TO

459.

INT. WARREN'S DINING ROOM - CLOSE SHOT

Ann and Warren are sitting at the table as if at breakfast, reading the newspaper together. They read for a few moments and then Ann turns to him, excited by what she has been reading, and says, "Is this true? Isn't he ever going to move in?" Warren answers, as he gives the paper an impatient little flip:

TITLE:

"THIS SHOWS JUST HOW MUCH THESE PAPERS KNOW. HE STARTS MOVING IN TOMORROW."

460.

INT. ROOM

He throws the paper down on the table in disgust as he finishes title --- but Ann, womanlike, wants to read all about it, and she picks up the paper to continue, as

gets it into a position to read without saying a word.

FADE OUT

461.

INSERT:

CLOSE SHOT of the torn note fitted together on the table top. It reads something as follows:
For the sake of the love you once gave me, I am begging you to meet me at the new house as soon today. By her
D. W.

Mason's hands come in to scene and shove the scraps of paper up in to a little heap.

LAP DISSOLVE TO

459. FADE IN . INT. SHIRLEY'S BEDROOM - CLOSE SHOT OF

a milk covered waste paper basket. Maid's hand and arm come in to scene --- reaches in the basket and lift out several torn bits of paper. She puts them in her other hand, reaches in again, and takes out a few more bits.

LAP DISSOLVE TO

465. INT. NEW HOUSE - HALL - CLOSE SHOT

460. CLOSE SHOT OF MAID'S AND MASON'S HAND. Maid --- she starts to open the door to her.

She puts the scraps of paper in one of his hands, and he hands her a piece of paper with the other hand.

LAP DISSOLVE TO

466. INT. NEW HOUSE - BIG ROOM -

White is just putting his watch in his pocket. Shirley is opening the door as she comes in.

461. INT. ROOM - MEDIUM SHOT - [This room is now completely finished --- there is furniture. The rug is still rolled up, and there is no bed in the room.]

Mason is seated at a desk or table, fitting together the pieces of paper on the table before him. The maid has just turned away and is leaving the scene. (This is the maid seen in earlier sequence in Shirley's room)

462. INT. ROOM - ~~RE-ENTER SHOT~~ CLOSEUP MASON

He is fitting the pieces of paper together --- now he gets it into a position to read scene without saying a word.

463.

INSERT: ROOM - CLOSE CLOSE SHOT of the torn note fitted together on the table top. It reads something as follows:

For the sake of the love you once gave me, I am begging you to meet me at the new house at noon today. D. W.

Mason's hands come in to scene and shove the scraps of paper up in to a little heap.

LAP DISSOLVE TO

464.

INT. NEW HOUSE - CLOSE SHOT -

of White's watch in his hand --- hands point to twelve o'clock. His hand starts to put the watch in his pocket.

He watches her a moment, as if holding his breath at love-making which he is, he CUT TO that he'll only be able to master her if he can get her in to his arms. He starts towards her.

465.

INT. NEW HOUSE - HALL - CLOSE SHOT

470.

Shirley's hand turns the door knob --- she starts to open the door to her.

as if holding his breath while struggling for self mastery. He enters the scene and takes her by the shoulders and says, "Look me at me, Shirley." Slowly she turns to look at him.

466.

INT. NEW HOUSE - BIG ROOM -

White is just putting his watch in his pocket. Shirley is opening the door as she comes in.

471.

(This room is now completely finished --- there is furniture in it which is not correctly placed as yet --- the rug is still rolled up, and there is no bric a brac) Shirley takes just a few steps in to the room --- White is watching her --- his heart in his eyes. Shirley hesitates and stops, looking at him, with firm resolution to stand out against him.

467.

INT. BIG ROOM - CLOSEUP - WHITE

He puts all of his pleading and yearning for her into his eyes, holding her eyes (off scene) without saying a word.

473.

INT. NEW HOUSE - BIG ROOM - CLOSE SHOT -

468.

INT. BIG ROOM - CLOSE SHOT SHIRLEY

as she looks straight past camera towards White. She begins to get the effect of his silent pleading and is fascinated like a bird with a snake. She sways towards him and then pulls back, trying to cling to her resolution not to yield to him.

469.

INT. NEW HOUSE - BIG ROOM - FULL SHOT

Shirley is trying to cling to her resolution to hold out against White, and her head is turned away from him. He watches her a moment, and then like the adept at love-making which he is, he realizes that he'll only be able to master her if he can get her in to his arms. He starts towards her.

470.

INT. NEW HOUSE - BIG ROOM - FULL SHOT

INT. NEW HOUSE - BIG ROOM - CLOSE SHOT SHIRLEY

Her head is turned away as if holding him off while struggling for self mastery. He enters the scene and takes her by the shoulders and says, "Look me at me, Shirley." Slowly she turns to look at him.

471.

INT. NEW HOUSE - BIG ROOM - CLOSEUP SHIRLEY

The back of White's head in scene. Shirley looks straight into his eyes with resentment and then slowly her expression runs the gamut of wounded pride, humiliation, lost faith. Then as the tears come into her eyes her expression is one of helpless pleading.

472/

INT. NEW HOUSE - BIG ROOM - CLOSEUP WHITE

as he gazes into her eyes with all the pleading in the world. (the back of Shirley's head in the shot)

473.

INT. NEW HOUSE - BIG ROOM - CLOSE SHOT

INT. NEW HOUSE - BIG ROOM - CLOSE SHOT

The scene holds like a tableau for a moment --- then White gathers her in to his arms. She struggles against him for a moment in a last defense against him. Then, with sudden abandon, she realzes to his embrace. His lips close over hers. Her cape slips from her shoulders to the floor.

474. INT. NEW HOUSE - BIG ROOM - CLOSE TO HALL DOOR
Mason stands in the doorway looking off at Shirley and White with a poker face.

475. INT. NEW HOUSE - BIG ROOM - FULL SHOT
Mason comes in to the hall, closes the door behind him. Mason stands in the doorway watching them with an inscrutable expression. Then, as they seem to relax from the embrace they sense his presence and turn towards him. There is a quick gasp from both of them, and then guiltily, Shirley picks up her cloak hastily, and wraps it around her.

476. INT. NEW HOUSE - BIG ROOM - CLOSE SHOT MASON
He watches them with a cold inscrutable face, and then he starts slowly forward out of closeup, like a menace.

477. INT. NEW HOUSE - BIG ROOM - CLOSE SHOT SHIRLEY AND WHITE.
White goes yellow with fear as he watches Mason approach him (out of scene). Shirley stands, paralyzed with fright.
(This is to be cut in to scene 481.)

478. INT. NEW HOUSE - BIG ROOM - CLOSE SHOT
as Shirley and White stand watching Mason, paralyzed with fear, Mason enters scene, stops in front of them, looks from one to the other with cold contempt, then he reaches out, takes hold of the front of White's clothes at the neck, pulls him a little closer to him, and then throws him out of scene contemptuously. Then he turns and looks at Shirley with cold contempt for a long moment, and then he turns on his heel and strides out of scene.

Mason comes out brokenly, like one in a daze, walks mechanically to his own car which is standing at the curb, about to get in when the newsboy runs up and tries to sell him a paper. Mason looks up at the curb in the f.p. completely blocking out the scene.

478. EXT. MASON'S NEW HOUSE - CLOSE SHOT AT CAR.

479. INT. NEW HOUSE - BIG ROOM - FULL SHOT

Mason is striding towards the door. White cowers on the floor where he has been thrown. Shirley stands immovable, like a statue. Mason goes into the hall.

480. INSERT:

Newspaper with headline

480. INT. NEW HOUSE - HALL

Mason comes in to the hall, closes the door behind him, and then his whole attitude changes. He sinks back against the door like a broken man as if all happiness had gone from him. Then slowly his head bows, his shoulders drooping he starts toward the front door with uncertain steps.

481. EXT. BANK BUILDING - LONG SHOT

Doors are closed and crowd of about twenty-five people are around. Five or six hurry up to steps and try to get in, and are informed by those waiting around that the bank is closed.

481a. INT. MASON'S BANK OFFICE -

482.

EXT. NEW HOUSE

Five or six official looking men. Warren --- five or six of the men who were at the meeting. They are grilling Warren and this board of directors. Old Dane is in the room. Every now and then he jumps up with some remark and is firmly put down by those questioning.

(This is to be cut in to scene 481.

487.

EXT. NEW HOUSE - CLOSE SHOT OF TAXI

482.

EXT. NEWSPAPER OFFICE - DELIVERY DEPT.

Kids getting their papers and running off in different directions.

FADE OUT

483.

EXT. MASON'S NEW HOUSE -

Mason comes out brokenly, like one in a daze, walks mechanically to his own car which is standing at the curb. About to get in when the newsboy runs up and tries to sell him a paper.

newsboy runs up at the curb in the f.g. completely blotting out the scene.

484. EXT. MASON'S NEW HOUSE - CLOSE SHOT AT CAR.

489. EXT. STREET
He is about to ignore the boy when something the little boy says makes him turn and look at the paper which the little boy has shoved under his nose. He buys the paper, and as the boy runs out he reads: carrying a bunch of extras, runs into scene and jumps up on the running board crying his papers. Mason draws back inside the cab, but evidently asks for a paper for he reaches out his arm, giving the kid some money and taking the paper.

485. INSERT: Newspaper with headline

MASON INVESTMENT COMPANY CLOSES ITS DOORS.
(There are subheads to the effect that those who bought homes through this company are demanding their money back.)

490. INT. TAXI

Mason reads the paper.

486. CONTINUATION OF SCENE 484. Newspaper with headline

Mason reads a moment, then looks up with a hunted expression, then starts to get into the car. --- thinks, stops himself --- steps back from his car --- looks at it, then looks back down the street towards his taxi (out of scene) and then speaks to the driver (off scene) and says: "Go on home."

CONTINUATION OF SCENE 490.

Alarm --- horror --- fright, comes into Mason's face as he reads. Then he leans forward to look out at his bank which he has thought the monument of his success.

486. EXT. NEW HOUSE - (ANGLE TAKES IN BOTH MASON'S CAR, AND TAXI, AT SOME LITTLE DISTANCE BEHIND IT.)

Mason finishes his order to the driver and then starts rapidly to the taxi. Mason's own car starts on out of scene.

492. EXT. STREET

A mounted cop rides up to the taxi and orders driver to stop. Driver starts to argue, but Mason tells him to stop and pulls out.

487. EXT. NEW HOUSE - CLOSE SHOT OF TAXI

Mason enters the scene rapidly --- speaks to the driver --- telling him to take him to the Mason Investment Co. Then he gets in --- slams the door, and the taxi turns out of scene.

493. EXT. MASON'S HOUSE - LONG SHOT

FADE OUT

Reporters, police, and onlookers grouped around the grounds. Mason's limousine drives in and they all rush out to surround it so that the driver has to stop.

488. FADE IN - EXT. BANK - LONG SHOT

The crowd around has grown to enormous proportions. Policemen, both mounted and afoot, trying to keep order and allow traffic to get through the crowd, which is milling around it. A taxicab pulls up at the curb in the f.g. completely blotting out the scene.

489.

EXT. STREET - CLOSEUP TAXI

Mason inside of it cautiously looks out. His chin drops. He is stupefied. Then a newsboy, carrying a bunch of extras, runs into scene and jumps up on the running board crying his papers. Mason draws back inside the cab, but evidently asks for a paper for he reaches out his arm, giving the kid some money and taking the paper.

490.

INT. TAXI

Mason reads the paper. mob and mob law is ruling. They start throwing rocks. The mounted police ride in among them trying to restore order.

491.

INSERT:

Newspaper with headline

WARRANT ISSUED FOR MASON'S ARREST.

492.

PAGE IN - CAMERA SET UP ON MASON GROUNDS - LONG SHOT - SCOPING TO HANDS OF FENCE AND STREET.

CONTINUATION OF SCENE 490. Lookers scattered around the grounds in groups, sardonic trying to run them out --- they laugh at ~~him~~ Alarm --- horror --- fright, comes into Mason's face as he reads. Then he leans forward to look out at his bank which he has thought the monument of his success. Then a look of terror comes into his face and he shrinks back in the cab.

493.

AIRY SHOT THROUGH IRON FENCE.

492.

EXT. STREET

Follow the taxi as it circles the grounds. Mason looking the window towards the house --- sees all means of entrance is blocked, and he signals driver to turn. Driver A mounted cop rides up to the taxi and orders driver to move on. Driver starts to argue, but Mason tells him to move on. Driver says "O. K." and pulls out.

493.

LONG SHOT FROM INSIDE GROUNDS.

493.

EXT. MASON'S HOUSE - LONG SHOT

Taxi completes its turn and goes up the street like mad. Reporters, police, and onlookers grouped around the grounds Mason's limousine drives in and they all rush out towards it, swarming around it so that the driver has to stop.

TELEGRAM IN ANN'S HAND.
Vignette on screen.

494. EXT. DRIVE - CLOSE SHOT - AT MASON'S CAR

The reporters, cops and onlookers gang around the car. A cop forces his way through the crowd --- looks to see if Mason is in the car --- tells the crowd that he isn't. He swings on to the running board and tells the driver to go on. Crowd separates to let the car through.

495. EXT. BANK - FULL SHOT

The crowd has become a mob and mob law is rulling. They start throwing rocks. The mounted police ride in among them trying to restore order.

FADE OUT

496. FADE IN - CAMERA SET UP IN MASON GROUNDS - LONG SHOT - SHOOTING TOWARDS THE FENCE AND STREET.

Reporters and onlookers scattered around the grounds in groups, gardener trying to run them out --- they laugh at him. Mason's taxi is seen beyond the fence coming along the street.

497. ARIELY SHOT THROUGH IRON FENCE.

Follow the taxi as it circles the grounds. Mason looking out the window towards the house --- sees all means of entrance is blocked, and he signals driver to turn. Driver obeys.

498. LONG SHOT FROM INSIDE GROUNDS.

Taxicab completes its turn and goes up the street like mad.

FADE OUT

Ann at desk waiting inquiry of Mrs McBride - the two reporters come to scene and wait at the counter for a moment, watching her covertly. McBride tells Ann "Room 12" and tells her to go up - Ann exits from scene, the reporters exchange looks one of them jerks his head for the other to go out and notify the police - the other starts out toward street, the first one waits by the desk.

499

INSERT

TELEGRAM IN ANN'S HAND.
Vignette on words.

500

INT. PRIMROSE HOTEL

"For Victor's sake come to Primrose Hotel
and ask for John Paynor.

AMES.

Mason sitting slumped in his chair - nervous and
with the tension of his situation - he waits restlessly
holding onto himself with a great effort - his eyes sud-
denly dilate with fear as he gives a

LAP DISSOLVE TO

500

EXT. ANN'S PORCH. CLOSE SHOT.

INT. Ann stands in the open doorway reading the wire. Western
Union boy waits. She looks up at him and says "There is
no answer." The boy starts down off porch, and Ann goes
back into the house. - shuts the door.

501

EXT. ANN'S HOUSE AT STREET. CLOSE SHOT WINDOW.

Western Union boy enters the scene - starts to get on his
bicycle. Two reporters hurry up to him - start to question
him - the boy answers indicates he does not know much about
it - then rides on. The reporters talk together hurriedly,
and then look towards the house.

502

INT. PRIMROSE HOTEL ROOM. CLOSE SHOT MASON FADE OUT.

Terrified - his eyes shifting nervously - then he gives a
sigh of relief as he realizes it is only the wind blowing
the curtain, then he gives a quick start again as he hears
someone knocking at the door - almost fear comes into his
FADE IN. as he looks towards it, he thinks quickly for a moment,
realizes undecided what to do - starts to rise fearfully -

502

EXT. PRIMROSE HOTEL. MED. SHOT. OUT OF SCENE.

Shot just long enough to establish the location - Ann
enters scene hurrying - goes into hotel - she has just
entered when the two reporters who have been following
her enter scene and start into hotel after her.

503

INT. PRIMROSE HOTEL ROOM. CLOSE TO DOOR.

AS MASON comes into scene - fearful - leans close to door
as he listens. Then hearing himself he opens the door
just a crack and peers out - sees that it is Ann and is

503

INT. PRIMROSE HOTEL: CLOSE TO DESK.

Ann at desk making inquiry of Mrs McBride - the two reporters
come in scene and stall at the counter for a moment, watching
her covertly. Mrs McBride tells Ann "Room 12" and tells her
to go up - Ann exits from scene, the reporters exchange
looks one of them jerks his head for the other to go out and
notify the police - the other starts out toward street, the
first one waits by the desk.

504 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT

Mason sitting slumped in his chair - nerves are all shot with the tension of his situation - he shifts restlessly holding onto himself with a great effort - his eyes suddenly dilate with fear as he gives a quick turn - looks off

505 INT. PRIMROSE ROOM. (FROM MASON'S ANGLE.)

VIEW: Curtain cupboard for clothes in the corner - the curtain moves slightly with the little breeze

506 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT WINDOW.

The window open and the curtain blowing.

507 INT. PRIMROSE HOTEL ROOM - CLOSING MASON

507 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT MASON.

Terrorized - his eyes shifting nervously - then he gives a sigh of relief as he realizes it is only the wind blowing the curtain, then he gives a quick start again as he hears someone knocking at the door - abject fear comes into his face as he looks towards it, he thinks quickly for a moment, realizes undecided what to do - starts to rise fearfully - then starts towards the door out of scene.

508 INT. PRIMROSE HOTEL ROOM. CLOSE TO DOOR.

As Mason comes into scene - fearful - leans close to door as he listens - then nerving himself he opens the door just a crack and peers out - sees that it is Ann and is greatly relieved - opens the door and she enters - He closes the door again quickly and locks it, then they start out of scene.

509. INT. PRIMROSE HOTEL ROOM - CLOSE SHOT

As Mason and Ann come in to scene --- they stop to question him quietly. Mason says with forced calm

TITLE: "ANN YOU ARE THE ONLY ONE I CAN TRUST. I WANT TO ASK YOU TO TAKE VICTOR FOR ME."

Then he finishes his title --- looks at Ann pleadingly, says, "Promise me that you will do that." Ann nods quietly that she will --- a great look of relief comes to Mason. Then he says, humbly:

TITLE: "TEACH HIM TO DO WHAT I HAVE FAILED TO DO --- TO THINK OF OTHERS."

He finishes title. Ann nods again quietly that she will try. Then she says, "But what of you?" With the thought of himself a transition comes to Mason --- a desperate look comes into his eyes.

510. INT. PRIMROSE HOTEL ROOM - CLOSEUP MASON

With a hunted look in his eyes --- as he says:

TITLE: "THEY'LL NEVER TAKE ME ALIVE."

511. INT. PRIMROSE HOTEL ROOM - CLOSE SHOT BOTH

as Mason finishes title --- pulls a gun from his pocket puts it down on the table, holding his hand on it. Ann is startled --- looks at him for a moment, sizing up what is best to do in the situation --- then lays her hand on his --- holds his eyes steadily as she says:

TITLE: "IF YOU'VE LEARNED THE LESSON LIFE'S GIVEN YOU, YOU WON'T USE THAT."

She holds his eyes as she finishes title. Mason is unable to take his eyes from hers. The scene holds like a tableau for a minute, then slowly she draws her hand back from his. Slowly his eyes go down to the gun, and he starts to lift it up. Then they both grow suddenly alert as they hear ---

512 EXT. PRIMROSE HOTEL. STREET.

Two automobiles and a police patrol coming down the street
Kids running out to watch. The first car has plain clothes
men in it - it sweeps down to the door of the hotel - the
second car slows down enough to let the patrolmen drop off
in rapid succession to form a net around the hotel - the
patrol dashes up and steps in front of hotel. starts
slowly towards it.

513 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT MASON AND ANN.

As they realize that it is the police - turn back to look
at one another for a long moment the look holds then Ann
says quietly: - then her face shows a slight
flickering of interest as she sees:

TITLE

"I CAN CARE FOR VICTOR - BUT ONLY YOU
CAN GIVE HIM THE LOVE HE SHOULD HAVE"

Ann finishes the title - looking at him steadily - Mason's
eyes drop from hers to the gun - then slowly he lifts it
breaks it to eject the shells and with a little motion of
resignation puts it down on the table - he looks a last
time at Ann, then with a new firmness in his manner, turns
out of scene toward the door. Ann watching him.

May down the street as he

FADE OUT.

514 INT. PRIMROSE HOTEL ROOM. CLOSE TO DOOR.

As Mason enters scene and with a new quietness in his
manner - head erect, unlocks the door - opens it and stands
waiting. In a moment three or four officers enter scene
down hall - see him - and hurry toward him - he stands
quietly waiting, making no move of resistance, yatti as
they come up to him and place him under arrest - getting
ready to lead him out.

515 INT. PRIMROSE HOTEL ROOM. CLOSE SHOT ANN.

As she watches Mason out of scene as the officers lead him
from the room - gentleness and a queer sort of pride in
her eyes along with her sadness.

516 INT. PRIMROSE HOTEL ROOM. FULL SHOT.

Mason not in scene - the last of the officers just disappearing thru the door and closing it behind him - Ann is watching - she stands motionless for a minute looking towards the door - then her glance travels towards the window that overlooks the street - she turns and starts slowly towards it.

517 INT. PRIMROSE HOTEL ROOM. CLOSE TO WINDOW.

As Ann comes into scene - steps at the window, looks down steadily for a moment - then her face shows a slight quickening of interest as she sees:

518 EXT. PRIMROSE HOTEL (FROM ANN'S ANGLE.)

Shot from above - the patrol wagon backed up to the curb the crowd gathers - as the officers lead Mason out of the hotel towards the patrol wagon - put him in it - start to climb in after him. The patrol wagon starts - rolls away down the street as we

FADE OUT.

THE END.

FEB 25 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Warner Bros. Pictures, Inc.

The Man Without a Consicence - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Bros. Pictures, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Man Without a Conscience	2-25-25	©CIL 21176

The return of the above copies was requested by the said
Company, by its agent and attorney on the 2-25-25 day of
Feb. 25-25 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

FEB 27 1925

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